University of Alberta

An Inquiry into Metacognitive Knowledge and EFL Writing in Korea

by

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ABSTRACT

This study reports the findings of a two-month investigation into the experiences of six Korean undergraduate students as they composed the writings required of them over the course of one semester.

The theoretical framework used in this investigation is activity theory, practice-based theory, which emphasises the sociocultural and historical nature of the learning environment in determining the way students interpret the task requirements and the way they behave. To situate their linguistic competence in the larger context of attitudes towards diverse discourses and institutions, the study uses ethnographic research methodology and my role as participant observer to describe and interpret dialogic activity evident in transcripts of six students' reflection as rhetorical invention processes for writing paper in college writing course class. While the analyses of drafts produced at different stages focus on how students go about writing, their previous writing experiences compiled through interviews, help explain why students act the way they do.

A combination of qualitative methods informs the analysis including ethnographic approaches to text analysis of student writing and critical discourse analysis (CDA) of interviews. The research site of the study was an undergraduate level EFL academic writing course at a Korean university. Six students participated in an in-depth case study to provide rich descriptions of writing practice in FL writing. This qualitative research involved a wide array of ethnographic techniques, including: classroom observations, retrospective interviews, multiple case studies, and researcher field note.

Resonating with formulations of writing as a social endeavour, the findings indicate that their beliefs were consistent with classroom practices. The students shared

many relevant and functional beliefs that revolve around addressing their individual needs. Students particularly valued writing assignments in the major as opportunities for *professional* skills development and writer identity building. The results showed that different activities were underway even though all of the participants were engaged in the same task. They also illustrated that students' beliefs about academic writing, which were shaped through their previous writing experiences, determined the nature of their activities during the FL writing process.

DEDICATION

To my parents, Mom, Dad, who always knew I could,

And to those - Korean undergraduate students – who have in various ways helped our understanding of writing.

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CHAPTER 1

INTRODUCTION

Locating the Study: The Context of the Problem

If learning a second/foreign language (SL/FL) was ever a simple matter, it is certainly no longer so in the 21st century. The complexity has been intensified by the phenomena known as globalization and the Internet revolution. They have brought such an expansion in the use of English throughout the world that one can only partly comprehend the still unfolding ramifications, including the changing of the English language itself (Warshauer, 2000). Full participation in the world community, particularly interconnected economic, technological, and geopolitical realities, can require fluency in English that goes beyond the spoken language and embraces a variety of uses of the written language as well. Because the English-speaking cultures are increasingly literacy (Kern, 2000) and digital literacy driven (Warshauer, 2001), the pursuit of English skills in general entails a pursuit of written English, offering those who acquire skill in this code the possibility for improved life chances.

Furthermore, countries outside the traditionally English-speaking world are increasingly drawn into situations where fluency in English becomes critical for citizens who wish to participate in the global arena. For example, a report prepared for the Korean Minister of Education called for English language teaching to be introduced into the elementary school curriculum (Ministry of Education and Human Resources in Korea, 2002). The theoretical rationale underlying this curriculum change in Korea is the well-known Canale and Swain (1980) model of communicative competence, likened to a bright, shiny key that will "unlock" the door to language learning (Savignon, 2003, p. 55). Moreover, technological advances, which have dramatically increased and altered the nature of the opportunities for learner negotiation of meaning, have become all the more compelling: E-mail, chat rooms, online teaching materials, and video conferencing, are, in effect, redefining the concept of the classroom and, with it, the roles of teachers and learners (Savignon, 1997). Therefore, language learning has become a lifelong

process that is connected to change in social and cultural practices both in the first and in foreign language (Lemke, 1985, 1995).

However, despite changes to English as a Foreign Language (EFL) instruction in general, writing in English as a FL has not received much attention with regard to teaching and learning practices in Korea. The impact of this *new* view on foreign language writing has thus far been relatively minor (Dvorak, 1986), as writing as a communicative modality has been marginalized in curriculum (Harklau, 2002). With dialogue memorization and structured pattern drills constituting the core of our activities, writing has no place, as perhaps it is best viewed as a continuum of activities that range from the more mechanical or formal aspects of "writing down," on the one end, to the more complex act of composing, on the other (Omaggio Hadley, 1993). Yet, rigidity in embracing a particular paradigm and rejecting out of hand all elements of others might cause us to ignore who our students are and what they will do after we have finished teaching them and, thus, to overlook good ideas that might be exactly what students in this context need. Although composing in the second language (L2) is more constrained, more difficult, and less effective (Silva, 1993), students need to be shown that making an effort to get the gist of an idea, using strategies to interpret, express, and negotiate meaning, is important to the development of communicative competence in FL writing, especially in English. This scenario reminds me of my own growing awareness that there is likely truth and value for students in every instructional paradigm that has ever taken root. With this all in mind, I sought in this study to explore how teaching and learning writing practices respond to the communicative needs of the next generation of learners in the Korean context. The setting that will be documented could constitute a valuable resource for understanding the current global status of teaching FL writing to develop a cognitive and social-constructivist perspective on writing.

This study will have important implications for both research and teaching. First of all, it will provide a window into the way Korean EFL writers compose, shedding light on possible factors that account for EFL writing skills. An analysis of those factors might also contribute to writing theory, providing insights into the metacognitive knowledge (MK) on composing, a factor that so far has not been sufficiently investigated in either first language (L1) or English as a Second Language (ESL)/EFL writing.

Situating the Evolving Inquiry

Quite often research is reported that intends to illuminate the experiences and perspectives of foreign language learners and their engagement with university writing (Zamel, 1997). There appears, however, to be a lack of research that investigates student writers as agents capable of looking at their own perceptions for the purpose of understanding and interpreting these beliefs to both enhance their learning contexts and influence the composing process for the sake of the student's sense of being a writer.

The study focuses on writing as a highly cultural activity and contemporary phenomenon within the real-life context of a foreign language program. As a qualitative approach, the research strategy helps the study contribute to knowledge of individual phenomena (i.e., 6 FL writers at work). I have interacted with the learners in their own language and on their own terms. The ultimate goal of the investigation resides not in comparing the 6 writers in terms of their writing proficiency or composing strategies but, rather, in attempting to provide an inside view of a social behaviour and to record, characterize, and interpret the meaningful entelechies, or clues that makes observable patterns of composing behaviour more intelligible to us in terms of the connection between writing and communication.

Overview of the Dissertation

This dissertation is organized into nine chapters. Following this chapter is a brief discussion of the literature that influenced the study. Chapter 3 delineates the methods and procedures used to carry out the design of the study. In Chapter 4 to 8, I present the main findings of the study. The final chapter is a discussion of the findings of the study in relation to the FL composition literature.

CHAPTER 2

LITERATURE REVIEW

Social Approaches to Writing

Important early proponents of a contextual approach to writing were Bizzell (1982a, 1982b), Brandt (1986), Faigley (1986), Faigley and Hansen (1985), and Nystrand (1982, 1986, 1989), who invoked the concepts of speech and discourse community to claim that whatever processes an individual writer uses in producing a text, the genre is also determined by the setting within which that text is produced. Therefore, the study of writing must engage seriously with the contexts of writing. From this research perspective, writing is one among several related literacy activities. In L1 research, this strand can be traced back to Heath's (1983) ethnographic study of literacy practices in three communities in a U.S. town, research that was proceeding at the same time as the seminal work of Scribner and Cole (1981) and the work of Street (1984).[1] Researchers (L1 and SL) into writing as situated social practice (Baynham, 1995), as utterances and acts within particular streams of social life, have used theoretical frameworks deriving from Halliday (1978), for example, Christie (1998, 1999); from Bakhtin (1981), for example, Ivanic (1998), Lillis (1999, 2001), and Recchio (1997); from Vygotsky (1962/1986, 1978), for example, Aljaafreh and Lantolf (1994), Lantolf (2000), Lantolf and Appel (1994), and Villamil and de Guerrero (1998); from Freire (1970/1997, 1985, 1994; Freire & Macedo, 1987), for example, Cook-Gumperz (1986, 1993), Giroux (1988), Lankshear (1993), Peirce (1989), and Shor and Freire (1987), whose theories emphasize the liberation to be achieved by thinking critically about one's political circumstances and attempting to change them (e.g., Belcher & Braine, 1995; Benesch, 2001; Canagarajsh, 1993, 2002a, 2002b; Casanave, 2003; Clark & Ivanic, 1997,

[1] A wealth of "ethnographies of literacy" has emerged deploying and developing these and other key concepts in a variety of international contexts, including the United Kingdom (Barton & Hamilton, 1998), the United State (Collins, 1995; Heath, 1983), Iran (Street, 1984), India (Mukherjee and Vasanta, 2003), Mexico (Kalman, 1999), South America (Aikman, 1999), and multiple development contexts (Street, 2001).

Pennycook, 1994). Most of this work has so far been applied only to second language academic contexts, although Kern (2000) has made important links from the FL field.

From the foreign language field, Kern (2000) has attempted an important reorientation of language teaching toward *text* and, seeking to move beyond the teaching of communication, has developed a new model to link the intercultural aims of language teaching. This model is influenced by the rapidly changing global demographic and technological conditions of the 21st century, and its aim is literacy (Kern, 2000). Kern has drawn on the New London Group's (1996) vision of literacy education to propose a literacy-based framework for FL study. The term *design of meaning* is used as a metaphor to reorient the Hallidayan term *meaning resources. Design* emphasizes the *construction* (not simple transfer) of meaning in communicative acts; it also intentionally ambiguously refers to both product and process. Kern wrote of *available designs* organized along a continuum, with linguistic resources such as writing systems, vocabulary, grammar, and cohesion conventions at one end and schematic resources at the other. These *available designs* are all put to use in accordance with one's procedural knowledge (itself a kind of *available design,* according to Kern) to produce other designs. Kern emphasized the possibly enriching effects of being able to draw on the designs of more than one language. He cited Leki (1995), a French ESL student who excelled in her English academic writing by judiciously employing the three-part thesis-antithesis-synthesis organizational strategy she had learned in secondary school in France.

Kern (2000) was interested, too, in the effect of the larger sociocultural context on FL writing and cited Bell's (1995) autobiographical portrait of her experiences of becoming literate in Chinese. "The design model presents writing as a social and cultural act that involves cognitive and linguistic dimensions. Writing is thus most usefully defined not in terms of uniform, universal processes, but rather in terms of contextually appropriate practices" (Kern, 2000, p. 180) and as such can be related to genre studies. Writing is a social practice embedded in the cultural and institutional contexts that produce it and design particular uses for it. To this end, the act of writing involves adopting and reproducing particular roles, identities, and relationships, so that the individual can engage fully in particular socially approved ways of communication. Therefore, the act of writing is multidimensional. It is personal and individual,

interactional and social. It expresses culturally recognized purposes and reflects particular kinds of relationships, and acknowledgement of and engagement in a given community.

Composing as a Dialogic Process

Writing is ideological in terms of its being shaped by the values and practices of the cultures in which it is embedded (Street, 1995). Classroom writing activities and behaviours reflect patterns of privileging and social purposes that are valued within the social context of the classroom. Students' written texts are formed at the intersection of a social relationship between the student writers and their instructor, and an ideological relationship between writers' and readers' inner meanings and those available within their social worlds (Dyson, 1997). Each word that students use in their writing "is receive[d] from the voice of another, and the word is filled with that voice. The word arrives in [their] context from another context saturated with other people's interpretations. [Their] own thought[s] find the word already inhabited" (Bakhtin, 1973, p. 167). Thus, students' writing can never be entirely unique constructions of their social experience. The words used to convey the individual student's meanings are laden with the meanings imbued through interactions in the past. Each time the words are written or spoken, the meanings of the past colour the meanings of the immediate situation.

Yet, the meanings are not static, as each interaction in which students participate transforms social and cultural experiences and creates new meanings. Traces of the new meanings can be found whenever the individuals talk or write in new contexts (Kamberelis & Scott, 1992). Students use cultural knowledge embedded within language to compose written texts that are recognizable to others within their social worlds and give voice to the particular meanings they wish to convey (Lensmire, 2000). These meanings reflect a particular student's values, beliefs, experiences, and intentions that have been constructed through using language in a multitude of social interactions.

In most cultural contexts, there are "dominant values and beliefs, including beliefs about people's relative status, which privilege some literacy practices over others" (Ivanic, 1998, p. 66). Students who write essays that conform to the expectations of the teacher reinforce and reproduce the dominant values and beliefs. Students may also challenge the classroom expectations, drawing on the values, beliefs, interests, and

practices of other social groups and cultures in which they have membership to present alternatives to the dominant perspectives.

Students' writing is practice that is "shaped by and shapers of [their] identity: acquiring certain literacy practices involves becoming a certain type of person" (Ivanic, 1998, p. 67). Learning to write, then, is tied to "learning to interpret—and, potentially, to reinterpret—the social world and one's place in it" (Dyson, 1995, p. 6). An analysis of students' use of written language and responses to the instructor's expectation to create relationships and to construct identities within their social worlds is, in effect, a study of students' writing development. Viewing composing as a dialogic process leads to "studying not only how student writers learn to *construct text worlds through social negotiation* but how they learn to *construct social worlds through textual negotiation*" (p. 35, italics in original).

The theoretical perspective guiding this study is drawn from a view of EFL students as constructors of knowledge through interactive and supported involvement in the writing process, as students' approaches to writing are influenced by the knowledge and beliefs that they bring to the learning task. These include students' MK about the demands of writing tasks, writing strategies, and themselves as writers.

Process Writing and the Development of a Theory of Writing in L2

Writing in one's mother tongue is a demanding task that calls on several language abilities, as well as on more general cognitive abilities. These constituent abilities are in a constant interplay. Writing in the L2 is even more demanding than writing in the L1, because several of these constituent abilities might be less well developed than in one's L1. These constraints imposed by the L2 can lead writers to envisage that their command of L2 expression is not as wide as in their L2, leading them to reduce their "plans" accordingly. The complexity of the writing process is compounded by the complexity of acquiring proficiency in a foreign language (Widdowson, 1983). Thus, the concerns related to most students' EFL writing centres on spelling and grammar. Advocates of the process approach to writing (Raimes, 1987; Zamel, 1983), however, would say that these students require opportunities for composing on a more meaningful scale about subjects with which the individual writers can interact engagingly, even personally (Krapels,

1990; Raimes, 1991; Zamel 1982, 1987). By providing interesting and stimulating topics to write about and orchestrating a variety of activities that engage the students' interest in the topics, process writing helps students to express and develop their ideas (Bilash, 2003), understand the more genuine purpose of writing, and develop a stronger sense of the audience for whom they are writing (Hedge, 2000). As the process approach conceives of the learner's task as an interaction in which a writer creates multiple drafts, with each draft providing the student with a chance to "discover" what kinds of meaning might be desirable (Zamel, 1983) or necessary to communicate, it has had a major impact on the ways in which writing is both understood and taught (Hyland, 2002). The process writing approach has transformed the narrowly oriented product models to include the following elements: multiple drafting, peer response (Liu & Hansen, 2002; Lockhart & Ng, 1995), content-related feedback (Enginarlar, 1993; Hedgcock & Lefkowitz, 1996), teacher feedback (Ferris, 1997, 2002, 2003a, 2003b; Ferris, Pezone, Tade & Tinti, 1997; Hyland, 1998; Hyland & Hyland, 2001) other than for grading, and substantial interaction between teacher and students (Pennington, Brock, & Yue, 1996).

However, despite this attention to ways of increasing learners' understanding of writing, the assessment of writing often shows disappointing results. The time invested in writing instruction through a process approach does not seem to bear the desired fruit. These results call into question the effectiveness of process writing instruction. However, to date researchers have addressed this issue by comparing the effects of different types of composing—considering the language of planning and the cognitive load of the writing task (Akyel, 1994; Friedlander, 1990; Jones & Tetroe, 1987), modes of incorporation of teachers' coaching comments (Cohen & Cavalcanti, 1990; Cumming & So, 1996; Ferris, 1997), and different types of feedback on student writing (Berg, 1999; Villamil & de Guerrero, 1998)—looking for the causes of the disappointing writing results in the teaching process rather than in the actual process of learning and writing.

During the past decade, the focus of writing research has been on the writing *process*. Although L2 writing is strategically, rhetorically, and linguistically different in many ways from L1 writing (Silva, 1993), much of the research on L2 writing has been closely dependent on L1 research, revealing that L1 and L2 writing strategies, whether the writers are skilled or unskilled, are basically similar and that L1 writing strategies can

be transferred to L2 writing (A , 1987; Cumming, 1989; Jones & Tetroe, 1987; Silva, 1993; Uzawa, 1996; Whalen & Menard, 1995). Although differences in L1 and L2 writing have been noticed (Arndt, 1987), L1 models have had a significant influence on L2 writing instruction (Leki, 1992) and the development of a theory of L2 writing. Models of the writing process such as the Hayes and Flower (1980) model (see Figure 1) describe the writing process in terms of all kinds of subprocesses that a writer must or should perform to reach his or her goal (Hayes, 1996). Unsuccessful writing might have at least as many causes as there are subprocesses, each of which might be located in different subprocesses of the overall model.

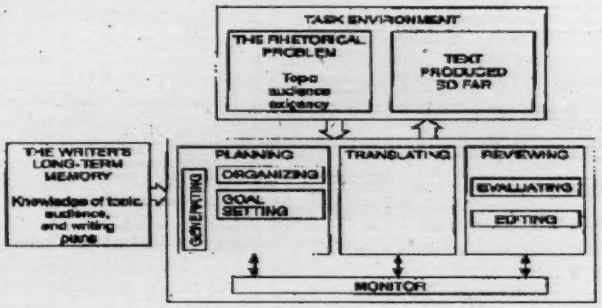

Figure 2. 1. A cognitive process theory of writing (Hayes & Flower, 1980, p. 370)

There is ample evidence that writing performance covaries with process characteristics such as planning (Bosher, 1998; Pennington & So, 1993) and revising (Cumming & So, 1996). However, this research is based mainly on the relation between the frequency of certain subprocesses during the writing (Pennington & So, 1993; Sasaki, 2000) and the quality of the written product (de Larios, Marin, & Murphy, 2001); the "quality" of these subprocesses has rarely been addressed in the research. This should not be surprising, as doing so would make the research even more complex than it already is. Still, one might wonder what constitutes the resource of these processes. To plan or to revise adequately, the L2 writer must have in mind a representation of the intended text (de Larios, Murphy, & Marin, 2002) and criteria for good writing. In other words, an L2 writer must have all kinds of knowledge at his or her disposal, whether such knowledge is at a conscious level or not. Although process models acknowledge that writers need to have certain resources available (Schoonen, van Gelderen, et al., 2003), the nature of that knowledge and the way it is being used in the processes of goal setting and editing

(Cumming, Busch, & Zhou, 2002) is far from clear. L2 writing research has only touched on this kind of knowledge about writing, hence the present study.

Literacy Transfer

Cross-Linguistic Transfer of Writing Skills from the L1 to L2

Without citing all studies (Berman, 1994; Carson, 1992; Ferris & Hedgecock, 1998; Friedlander, 1990; Kubota, 1998; Mohan & Lo, 1985), it can be concluded that literacy skills related to decoding tasks of writing do, indeed, transfer. To account for results like these, Cummins (1981) has proposed the Common Underlying Proficiency (CUP) model, whereby skills, knowledge, and concepts learned in any language can be accessed through different languages. There is no need to relearn acquired knowledge; thus, time spent developing conceptual knowledge in the L1, including a multidimensional concept such as writing, is not wasted time with respect to the L2.

The Relationship between L1/L2 Academic Language Proficiency and Transfer

According to Cummins (1981), there are two important types of language proficiency, which he labelled Cognitive Academic Language Proficiency (CALP) and Basic Interpersonal Communication Skills (BICS). Cummins's threshold hypothesis states that BICS must develop to a certain level before CALP can be effectively added to it. In other words, students must reach a certain level or threshold of informal proficiency in a language before they will be able to develop CALP in it. Students with strong academic skills in L1 generally tend to acquire the needed information in L2 more quickly than those without sufficient formal schooling in L1.

Cummins's (1981) CUP Model of Bilingual Proficiency indicates the progression from literacy in L1 to fluency in L2, including academic language literacy. The model presents the concept of CUP, which focuses on the relationship between language and thought. According to Cummins, concepts are most readily developed in the first language but, once developed, are accessible through the second language. In other words, what we learn in one language transfers into the new language.

Metacognitve Processes in Writing

The composition literature includes a complex array of competing descriptions of what writing is, what it takes to learn to write, and what it means to teach writing well. Pedagogies differ depending on the views of language espoused by their proponents. Process writing advocates develop supportive classroom environments, which encourage discovery and mirror the authentic purposes and audiences of natural language acquisition. On the other hand, genre-based (Bawarshi, 2003; Cope & Kalantzis, 1993; Devitt, 2004; Hyland, 2000, 2003a, 2004; Johns, 2002; Miller, 1984; Swales, 1990) and critical pedagogy advocates (Pennycook, 1990, 1997) have insisted that it is necessary to provide explicit teaching of skills and knowledge in classroom environments that recognize language as a social and cultural practice, especially because in many of our schools, cultural, social, and linguistic diversity is common. In such views, facility with writing requires a thorough knowledge of and ability to apply the rules and conventions of the "discourses of power."

Competing pedagogies aside, all participants in the debate would agree that our goal for education should be that students leave the system as skilled rather than novice writers. Seminal research conducted in the 1980s by Bereiter and Scardamalia (1987) pointed to differences in the attitudes and processes of novice and skilled writers. These researchers proposed that novice writers employ what they called a knowledge-telling approach to writing, whereas expert adult writers use a much more strategic approach. This knowledge-transforming approach sees expert writers vary their engagement with writing tasks to make use of different strategies for writing. Expert writers were aware of their own thinking processes—their actions were guided by metacognitive and metalinguistic functioning. Flower (1994) reported similar findings. In describing the functioning of writers working with texts, Flower suggested that a number of voices constrain the writing process, often pushing the writer in conflicting directions. These voices ask questions like, "Who is your reader and what does he/she know?" and "How does what you know relate to the assignment?" Initially, the student does not even know what these voices are saying. Expert writers, Flower said, must recognize the constraints and reflect on how they can best be met.

For teachers of writing, these studies raise important questions about how students might best learn to write well. A synthesis of research to date would highlight the need

for teachers to work with students in ways that, in addition to promoting the development of knowledge about texts and linguistic structures, help students to become aware of their thinking processes as writers. Approaches that develop students' metacognitive functioning, equipping students with the ability to be reflective and strategic when completing writing tasks, are likely to be more successful than those that rely on learning and applying rules for producing certain types of texts. In everyday classroom practice, effective teachers of writing support students' development of metacognitive skills by providing feedback on their compositions in ways that focus on writing as a problem-solving process. Most of this feedback takes place in the activity known as the "writing conference." In conferences, the joint interaction around students' texts helps teachers provide one-to-one, needs-based teaching to developing writers. Teachers have been documented deploying a range of strategies designed to promote student reflection on writing and literate thinking. They move students toward independence in writing by providing scaffolding in the teaching and learning interaction, and by gradually transferring responsibility for thinking about writing from teacher to student. Such tutorial activity makes good sense in terms of recent research and theorizing on the co-construction of literacy development.

It is proposed in such views that the modelling of feedback by an expert interlocutor via talk (external dialogue) will provide opportunities for the knowledge to be integrated and reconstructed in the students' internal plane of consciousness. In this way through talk with an expert other, novice writers come to take as their own the metacognitive functioning in which they have engaged jointly. Furthermore, learner writers then use the information gained in socially organized joint activity to form the basis of personal functioning in independent activity. The claim here is that it is through this and through continued engagement with others that they come to develop fully the metacognitive functioning associated with expert writers.

Metacognition and Writing

Metacognition, or metacognitive knowledge (Flavell, 1979, 1987, 1992), as referred to in my study, is a complicated concept and its definitions are multifarious (Hacker, 1998). It has increasingly been used to refer to a person's cognition about

cognition, that is, the person's awareness and analysis of cognitive processes and states such as memory, attention, knowledge, conjecture, and illusion (Garner, 1994; Hacker, 1998). Another term, *metacognitive awareness*, is also used to refer to almost the same thing as metacognition. Nowadays, these terms are used widely in educational psychology and cognitive psychology to mean "thinking about thinking" or regulation and execution of cognition (Brown, 1981; Flavell, 1987, 1992; Hacker, 1998).

Turning to language learning, metacognition is defined in similar ways. For example, Garner (1994) has defined metacognition within Flavell's (1987, 1992) model. In second language acquisition (SLA)/literacy research and the bilingualism literature, some other terms, such as *metalinguistic knowledge* or *metalinguistic awareness* are used instead to term what is generally referred to as a component of the task knowledge within the Flavellian model (Bialystok & Ryan, 1985; Sorace, 1985).

Though earlier Flavellian models (Flavell, 1979) emphazised conscious (i.e., highly analyzed) knowledge, recent developments in cognitive psychology have included "executive control" (cited in Bialystok & Ryan, 1985, p. 209). According to Flavell (1987), this concept should be expanded to include not only cognitive variables but, rather, anything affective. Thus, *metacognition* is usually defined as knowledge and cognition about cognitive objects, that is, anything cognitive. However, the concept could reasonably be broadened to include anything psychological rather than cognitive.

> Metacognitive knowledge is conceived as simply that portion of the total knowledge base that pertains to this content area. Metacognitive knowledge can be subdivided into three categories: knowledge of person variables; task variables; and strategy variables. (pp. 21-24)

In this study, I have used Flavell's (1987) concept as the theoretical framework, because in second/foreign language learning research this concept has successfully helped other researchers in analyzing L2 learners' strategies (O'Malley & Chamot, 1990;Wenden, 1991) and their metacognitive knowledge (MK) of strategy use (Wenden, 1998). An important point to be made is that although retrospective reports have been generally referred to as evidence of subjects' use of language-learning strategies, in this study, I have referred to these data as participants' strategic knowledge, that is, their metacognitive awareness of which strategies they use. This study centres on only this

aspect. It is based on the understanding that (a) strategies are learners' conscious, active, and self-directed efforts for learning a language or meaning making (Cohen, 1996; Schmidt, 1993; Wenden, 1991), and that they are not a single event but, rather, a creative sequence of events that learners actively use (Oxford, 1996); and (b) writing is a nonlinear and recursive process in which the writer or writers use knowledge about writing to create meaning. It is also based on the assumption that metacognition has an important role to play in the writing process. Hence, writers who have clearer metacognitive awareness of the nature of the writing task and of their own strategies for text processing will differ from those who do not.

Metacognitive Knowledge (MK) and the Writing Process

Given the complexity of the writing process, just as it is difficult to envisage a model of writing in terms of its subskills (Grabe & Kaplan, 1996), the knowledge that the L2 writer must have to succeed in his or her task is quite diverse. In addition to language-related knowledge, writers need to have MK of what constitutes a good text (Hirose & Sasaki, 2000) and which writing strategies are likely to be successful (Victori, 1999) in dealing simultaneously with the various constraints involved in writing a text.

It is comforting to see that research into language-learning strategies has focused on identifying successful and unsuccessful strategies for language improvement both in the West (Oxford, 1996; Wenden & Rubin, 1987) and in Asian settings (Vann & Abraham, 1990; Yang, 1996), but the available research on the MK of EFL learners is disproportionate to the countries' foreign language needs. Writing has not been given sufficient attention, particularly with regard to L2 writers' MK of how they conceptualize their writing processes for meaning making. Furthermore, little research has focused on EFL learners in input-limited environments, although some researchers have shed important light on improvements in L2 educational practices. If strategies are understood as learners' conscious efforts toward language improvement or comprehension (Oxford, 1996), then this neglect needs to be addressed so that L2 writers' successful and effective writing strategies can be elicited and imparted to less successful writers.

Wenden (1998, 2001) has maintained that L2 learners' MK of language learning can offer us important information about their conceptualizations of the language-

learning process. Perhaps inspired by this thought, researchers have recently started to investigate learners' MK of L2 learning strategies to establish possible links between learners' knowledge and use of strategies in context. Schoonen and De Glopper (1996) showed that proficient writers have more declarative knowledge about writing than less proficient writers do and that they have a different perception of what is important for a text to be adequate: Proficient writers focused more on text organization compared to poor writers, who focused on mechanics and layout. In the same vein, Victori (1999) showed that successful and unsuccessful Spanish EFL writers ($N = 4$) could be distinguished by their MK in each of three domains: the self-knowledge that an individual as a cognitive processor holds about him- or herself, task knowledge, and strategy knowledge. This kind of MK, which is stored at the resource level in the Chenoweth and Hayes (2001) model, can be considered an important knowledge source for the task schema at the control level that orchestrates the writing process. Devine, Railey, and Boshoff (1993) undertook a study with 20 students (10 L1 and 10 L2) in a first-level college writing course in which they attempted to provide information on the role of metacognition (Flavell, 1979, 1987) in second language writing by investigating cognitive models in both second language and first language basic writers and assessing the effects of these models on writing performance.

Although extensive research had previously been done on the role of metacognition in first and second language reading performance (Devine, 1993; Schoonen, Hulstijn, & Bossers, 1998; Sheorey & Mokhtari, 2001), corresponding research with respect to writing had been sorely lacking. There is a parallel between reading and writing (Schoonen, van Gelderen, et al., 2003) although reading is a quicker process than writing. Thus the Devine et al. (1993) study represented an important contribution to the field, as it suggested a potential link between students' metacognitive models and their actual writing. Going a step further, after finding the positive correlation between metacognition and English as Second Language (ESL) writing performance, and the metacognitive growth of ESL student writers, Kasper (1997) reported that ESL writing instruction should be designed to strengthen students' metacognitive models, because their metacognitive models have been inadequately developed, so that these students are unaware of the components of the overall experience of writing.

The Research Question

This potential link between metacognition and writing performance has particularly important implications for ESL/EFL writing instruction. Previous research studies might have had certain inherent characteristics that resulted in their significant findings. For example, in an ESL context, the ages, cultural backgrounds and levels of English writing proficiency of students are different from those of students in an EFL setting. Because students in an EFL setting are more homogeneous in background than those in an ESL setting there is a need for more research on different learners in different settings (Stevenson, 2003), particularly in the FL context (Henry, 1996; Reichelt, 1999; Sasaki, 2000), so that we can move away from excessive reliance on conceptions of writing skill solely derived from either L1 or ESL writing research. Few, if any, studies in L2 writing research have looked at the relationship between metacognition and writing performance in an EFL context. Therefore, my aim in this study is to contribute to filling this gap in two ways. First, the study took place in Korea in an EFL setting. In a Korean university setting, students are in the same age group, have a small range of English proficiency levels, and share a cultural and educational context. Second, it focused on the MK of these students. Such information will be useful to future researchers who wish to examine EFL writing performance.

With very few exceptions (Kasper, 1997; Victori, 1999), little research has been undertaken to analyze whether the writing knowledge of EFL learners can be traced in writing performance by illustrating the specificity of knowledge and beliefs, in this case both to the task and to the setting. There is little information about how the writing process is taught or experienced by EFL students, or what is learned about learners' metacognitive growth in writing. Research to date has been restricted to coded descriptions of metacognitive growth in writing based solely on learners' metacognitive analysis. This has proven frustrating for researchers, because there has been no way to reconcile the difference between what teachers have observed in their classrooms in Korea and what their students have said about the writing experience. This disjuncture and discomfort led me to examine more closely the L2 writing research and then reexamine the relationship between EFL students' MK and their growth in writing in the

Korean context. To accomplish this task, I chose to interview students and observe their activities in a classroom that uses both the process writing approach, and current-traditional approaches to the teaching of writing.

Pedagogical theories and practices have changed dramatically. Just as texts are understood in *context*, teaching and learning FL writing is also understood in a classroom context. We recognize the importance of the whole classroom context as a framework for teaching FL writing and move toward including student voices in discussions about FL writing. These practices are crucial to take into account. However, current empirical research about teaching writing through a process approach generally does not reflect this more complex configuration of teaching and learning writing in recent classroom practice. In other words, if empirical research is to interpret and evaluate the teaching of writing accurately, such research needs to consider the particular contexts in which the responses and the composing processes occur, and this has not been done in published research on writing process in FL to date.

This study will contribute to a harmonization of cognitive and sociocultural theorizing by my development of an account of how EFL writers, as individuals shaped by and operating within a context, interpret and construct the L2 writing task. Furthermore, as an inquiry into ways that the transference of writing skills across languages is socially mediated, this study might help Korean students and instructors working in the EFL[2] context to see the development of composition skills in FL not merely as a technological enterprise but as a complex process in which certain pragmatic attitudes or new cultural assumptions should also be considered. This study should deepen our knowledge of how EFL writers handle L2 writing in terms of the perceptions and approaches to the task they have developed within the confines of special environments.

This research study took place in an authentic classroom context in Korea and is designed to explore the MK of students evoked by writing tasks within this FL setting.

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[2] When English is taught in a non-English context like that found in Korea, it is referred to as EFL, whereas if it is taught in an English-speaking context, like that of the United States, to non-native speakers, it is referred to as ESL. As far as the Korean students are concerned, L1 refers to Korean as their culture/language, and L2 refers to English as a foreign language (EFL). L2 (a broad term) and ESL/EFL (a specific term) have been used interchangeably in this study. Likewise, the term *writing* used in this study means "composition" as far as the academic context is concerned.

There appears to be a link between writing performance and the metacognitive knowledge base (Devine et al., 1993; Kasper, 1997; Sasaki, 2002; Shoonen, van Gelderen, et al., 2003), which is, in turn, influenced by and composed of three theoretically interactive but separate variables: person, task, and strategy. This potential link led me to explore several research questions:

1. What are the EFL writers' beliefs and attitudes toward the L2 writing experiences?
2. What metacognitive knowledge do EFL writers in Korea say they use during the writing task?
3. How do students describe the influence of variables such as understandings elicited from person, task, and strategy on the decisions they make while writing?

CHAPTER 3

METHOD

In this chapter, I set out the methods and procedures applied in developing and completing the study. The chapter, divided into eight sections, addresses methodological issues, followed by a description of research design, data sources and procedures, the research site and the participants, my reflective research journal, and data analysis of the study. I then discuss my role as a researcher in this study, followed by a discussion of how I worked to ensure the credibility of the study.

Methodological Issues

In Chapters 1 and 2, I demonstrated how shifting paradigmatic worldviews have directly influenced my search for a theoretical context from which to think about and frame the study of MK created in a particular setting. The relationship of worldview to research methodology is just as significant as its relationship to the theoretical framework for the study. As suggested by Kuhn (1970) and Hairston (1982), one's worldview affects where one looks and, to a larger extent, what one is able to see. Our socially constructed conceptual frames can limit as well as determine what events we see and how we make meaning from them. Thus, such constructs should not only be articulated but also periodically interrogated for "blind spots" that they might be producing within the mind of the researcher. Accordingly, I began this project by situating myself methodologically.

The foremost goal of this study was to provide a rich description that would lead to a model of concrete forms and meanings of student writing, their interrelationships, and their interactions in the writing activity, which is embedded within a particular sociocultural context. As context, process, and meaning are crucial in my study, I adopted a naturalistic paradigm, or what Moss (1996) referred to as the interpretive perspective on social science. As Moss explained, according to the interpretive perspective, "the object domain of social science is made up largely of symbolic constructs—texts, products, performances, and actions—that reflect the meanings, intentions, and interpretations of the individual who produce and receive them" (p. 21). In the context of an undergraduate

setting, the meanings of students' writing arise not from the text alone but also from the students' perspectives on how they produce and interpret them.

Meanings arise, too, from interaction among students, classmates, teachers, and so on. As Lincoln and Guba (1985) observed, "realities are multiple, constructed, and holistic" (p. 37) and "cannot be understood in isolation from their contexts" (p. 39). As Murray (1978) and Della-Piana (1978) both suggested, analysis of students' writing could provide some insight into students' thinking processes. Therefore, analysis of student writing in this study could provide both data concerning the written product and possibly a window into the participants' thinking processes. As Mishler (1979) noted, "Meaning is always within context and contexts incorporate meaning" (p. 14). Furthermore, Bogdan and Biklen (1982) also pointed out "[T]o divorce the act, word, or gesture from its context is...to [lose] sight of significance" (p. 27). For me to explore fully the complexity of social and discursive processes operating in the students' writing, it was important to ground such textual analysis within naturalistic inquiry and the students' understanding of their discursive processes, so that I could investigate my research questions in more depth.

This interpretive perspective calls for in-depth interviews and a holistic approach to the class experience. The advantage of employing a naturalistic design seemed to be especially appropriate given the nature of my study. This was, after all, a theory-building study, one that attempted to provide a rich description of the sociocultural context under investigation, which would lead to a modelling of how writings are constructed in this particular context. Because all of the relevant factors were clearly not known prior to the study, immersion within the field was essential for me to see as much as possible of what was "going on" within the classroom. To get at the various realities and meanings within the given scene, I had to enter into the setting as a human instrument. By immersing myself in the field and remaining open to multiple possibilities, I was better able as a researcher to understand the context of each utterance from the participants' perspectives and, thus, was better able to identify factors that shaped the lives of utterances in context.

As a theory-building study, then, my investigation followed an emergent design, one that developed, or "unfolded," during the study. Of course, this does not mean that I began with a blank slate. Rather, one might say that I began with a "working framework"

for the design. I could anticipate prior to the study at least some of the ways in which this concept and my research questions might be investigated. Nevertheless, much of the design emerged from the context of the study. For instance, though I began with tentative possibilities for such research instruments as initial interview questions and coding categories for data analysis, the precise questions and categories arose out of the study.

Interpretive Ethnography—An Overview

Broadly speaking, interpretive ethnography aims to map the network of shared meanings that constitute reality within any discourse community (Geertz, 1973/2000). According to Geertz, interpretive ethnography is a "semiotic approach" to understanding culture that enables "access to the conceptual world in which [our] subject live[s]" (p. 5). Achieving access means being able to focus on the accessible symbolic forms of our participants' discourse (Geertz, 1983). Relaying this is a matter of providing a "thick description" (Geertz, 1973/2000) of a specific community's complex of discernable signs, symbols, and network of meanings. The role of the researcher is first to grasp these and then to interpret them:

> Searching out and analysing the symbolic forms—words, images, institutions, behaviour—in terms of which, in each place, people actually (represent) themselves to themselves and to one another. (p. 58)

These processes invariably contain systems as well as structures of meaning, which at once appear "strange, irregular and inexplicit" (Geertz, 1973, p. 9). The researcher's interpretation of these symbols and systems involves integrating "experience-near" and "experience-distant" concepts. The experience-near concept is captured by Geertz, (1983) as being that which the subject "might…use to define what he or his fellows see, feel, think, imagine and so on, and which he would readily understand when…applied by others" (p. 57). The experience-distant concept is mediated within the researcher, who, as the analyst, experimenter, (or) ethnographer, employs a "specialist method to forward his or her "scientific, philosophical or practical aims" (p. 57).

The act of research, therefore, is essentially about taking the participants' experience-near concepts and placing them in an "illuminating connection" with the

concepts of the theorist to capture a community's meaning-making activities—its symbolic actions. The result is a corresponding picture of social life

> able to produce an interpretation of the way a people lives which is neither imprisoned within their mental horizons…not systematically deaf to the distinctive tonalities of their existence. (Geertz, 1983, p. 57)

Interpretive Ethnography Applied

Interpretive ethnography provides a way of reading a community's discourse—its system of symbolic forms—and allows the researcher to produce an account of how collaboration between community members gives rise to its complex of meaning systems. Geertz (1983) has outlined three principal methods that the researcher might employ in working toward an account of knowledge making, namely,

- the use of convergent data,
- the explication of linguistic classification, and
- the examination of the life cycle of the community.

The use of convergent data involves the researcher in undertaking and examining the "descriptions, measures and observations which turn out to shed light on one another for the simple reason that the individuals they are descriptions, measures and observations of are directly involved in one another's lives" (Geertz, 1983, pp. 156-157). In this way, each participant becomes a character in the others' biographies. In terms of academic literacy within the disciplinary community of the student, the challenge of gathering convergent data lies in locating and recording shared perspectives among it multiply connected users. Initial data gathering for this project targeted 38 students in the Humanities disciplines. In the first step in data gathering, I asked these students to identify in open-text response what they understood to be good writing. I then conducted a systematic analysis of these responses, explicating the linguistic classifications students use to capture and explain their writing practices. From this complex of responses, converging and diverging frames of data emerged.

Geertz (1983) has referred to the explication of linguistic classifications as the practice of identifying the commonly employed terms student use in relating stories,

descriptions, and accounts of academic writing, and then using these as the basis for analyzing where and how shared meanings emerge. This is done by focusing on key terms that seem, when their meaning is explicated, to illuminate whole ways of looking at the world. In this way the researcher is able to enter and, indeed, "swim in the stream" of the subjective experience that is academic writing, gaining access to what Geertz would term the "sorts of mentalities at work within" (p. 157).

This project relies on linguistic classifications to form the basis on which to code and categorize students' descriptions of good writing. These potentially meaning-rich classifications are the subjective product of the students and the focus of analysis of the researcher. It is the role of the researcher to interpret and analyze these classifications as symbolic artifacts of a multiply connected discourse community.

This analysis leads finally to an examination of the life cycle of the particular community under study. Geertz's (1983) third and final insight into developing an account of the "intellectual villages" of the discourse community refers to methods for eliciting stories from the subjects of research and then examining these as symbolic artifacts. This requires the researcher to look at those subjects that inform the "distinctive, life cycle tone" of the village-community and the structure of "hope, fear, desire and disappointment" that permeates it (pp. 159-160).

Understanding how literacy is framed in the academy involves consideration of how it is contested in terms of the privileging of particular texts and practices, the accessibility of such texts and practices to particular groups, and the institutional value of such capital. In this way, it is necessary to see the academic institutions, such as the classroom, as facilitating the social action of its community of members by providing a framework for action but, at the same time, constraining community members to act within that frame (Fairclough, 1992). An examination of the life cycle of the discourse community is necessary if we are to understand the orders of discourse within the academy, their historical and social organization, and the sociocultural, political, and institutional demands framing the disciplinary community.

What the student achieves through the process of academic literacy is essentially candidate membership; what is achieved by the disciplinary community, on the other hand, is a reaffirmation of its mission and, at a basic level, a constant re-inscribing of its

encoded symbols. This "mutually reinforcing network of social understandings" constitutes the particular shared reality that is "good writing," within this particular knowledge community (Geertz, 1983, p. 156; Li, 1996). In exploring and developing ethnographic accounts of academic writing, it is possible for the researcher to draw on converging data, to explicate meaningful linguistic classification, and then to examine the life cycle of the community as part of a systematic, interdisciplinary, and comprehensive research base.

The Research Design

The research design employed for the study took an ethnography-inspired study approach (Atkinson & Ramanathan, 1995; Ramanathan & Atkinson, 1999; Street, 2001) of MK in FL writing. Qualitative methods were employed, because the aim of the study was to provide an in-depth understanding of the process and context of the phenomena to be explored. To present as detailed a description of the participants' experiences as possible, I used multiple sources and multiple methods (Denzin, 1989). The qualitative research design revealed several details involved in the writing process. Data were collected over one academic semester through artifact inventories, participant observation, interviews, and questionnaires. Undergraduate students served as the participants. The data were found to substantiate some of the previously held views regarding MK as well as reveal additional insights regarding the student writing.

If texts are the only data under study, the detection of subtle critique of a discourse within a well-executed deployment of that discourse is extremely uncertain. Composition research needs to employ multiple methods to get at the critical literate arts (Pennycook, 2001) employed by students, especially EFL writers, where there might be little evidence of critique on the textual surface. Accordingly, I used a classroom-based study, focusing on students' subjective interpretation of their prior literate activity rather than analysis of texts.

I commenced data collection prior to the beginning of the semester to gather from the participants their impressions of themselves as writers and learn about their previous writing experiences. The interview process continued for several weeks after the semester ended, so that I could include any retrospective comments by the participants as to their

writing experiences and interactions during the semester. To establish rapport and gather observational data, I was a participant observer in the classroom during eight class sessions over a period of 8 weeks. Students knew of my role as a researcher, and I was able to take field notes in addition to observing classes. They also were required to write papers to which I had access.

Data Sources and Procedures

Instruments used to analyze data collected in the study included a background survey, a metacognitive awareness of writing questionnaire, writing tasks, classroom observation, and retrospective interviews. A detailed description of each follows.

Students' Writing Background Survey

On the first day of class, students filled out a survey (see Appendix D) in Korean asking for demographic information, previous language experience, and previous writing experience in Korean and English. To consider complex configurations of background and process variables that interrelate students' previous educational experiences and present practices in learning to write in a second language (Cumming & Riazi, 2000), I adapted the Robinson-Stuart and Nocon (1996) survey for language experience and the Pennington, Brock, et al. (1996) and Sasaki and Hirose (1996) surveys for L1 and L2 writing experience. The focus of this questionnaire was to ask about the participants' general composing behaviours in nontest situations and self-assessment of their writing proficiency.

The Writing Questionnaire

To build a sense of community among students,[3] immediately after the first and second writing tasks, I asked participants to complete a questionnaire about their composing processes. Students' metacognitive models were assessed through these writing questionnaires (Devine et al., 1993; Kasper, 1997; see Appendices F and G),

[3] I envision the writing classroom as a space for potentially rich, facilitated social interaction, where students can collaborate through peer review, idea sharing, brainstorming, and group work as "participants in a community of writers" (Zamel & Spack, 1998, p. 38). These communities of writers, particularly in postsecondary composition courses, are seen as places that mirror the larger academic writing community (Shen, 1989) into which students are ultimately being apprenticed (Bartholomae, 1985/2001).

which directed their attention to the goals they set and the strategies they used when writing. This instrument clarified person, task, and strategy knowledge by asking students to define good writing and to describe what they do when they have trouble writing. This questionnaire was employed to assess perceived strategies use in all language learning tasks (Oxford, 1996).

To provide data on the cognitive and metacognitive strategies that the second language test taker/writer used (Purpura, 1997, 1999), this questionnaire or written protocol, administered in Kasper (1997) and Devine et al. (1993), allowed students to describe their own behaviour and experiences and to articulate their understanding of task and strategies. I adopted it for use in this study because such protocols are being used increasingly with FL students and have revealed that students "show a greater ability than might have been expected to introspect usefully about their conscious learning strategies and communication processing activities for the language they are learning, as well as what they say in it" (Scholfield, 1995, cited in Kasper, 1997, p. 65). Thus, this questionnaire provided students with an opportunity to look into their composing processes as they viewed and discussed the reasons behind the different actions during the writing process (Sasaki & Hirose, 1996). In this study, I generally explored what L2 writer participants reported about metacognitive awareness directly after L2 writing to gain insight into links between Korean EFL learners' metacognitive awareness and their EFL writing. The questions were translated into Korean. The questionnaire was distributed among the 38 students.

Classroom Observations

Because this was a theory-building study for which all or most relevant factors were not already known prior to the investigation, I entered the field of the classroom as a "human instrument" to gain thick description of the context in which students talk through classroom community. Although I participated as an "interested" observer to see "what was going on" from the participants' perspective, I also consciously worked to establish and maintain a disciplined subjectivity that would provide me with enough objectivity to examine broader connections and relationships among phenomena.

I conducted classroom observations throughout the semester, attending every class meeting. I audiotaped each class session and took notes during class whenever I could do so unobtrusively. I also noted classroom observations in my researcher's journal immediately following class. By observing the class, I was able to describe some of the details of critical classroom interactions (e.g., class dynamics and the instructor's interactions with students[4]) and to examine how the classroom context influenced students' evolving sense of literate activities and their utterances created in the activities. While attending and observing the class, I also collected written materials embedded in the course (e.g., readings, syllabus, handouts), which provided another window into how classroom activities and assignments are addressed and what the professor's expectations were.

What students bring into a classroom are their thoughts, wishes, goals, and experiences from their real life, that is to say, the inner skills they have to master their educational development. Therefore, when we talk about *classroom interaction* we cannot simply separate the learner from her or his social environment; otherwise, the FL class becomes a "robot-making" context. It is crucial to understand "that literate behavior involves a complex interplay between individual skills and knowledge of social practices" (McKay, 1996, p. 429).

To learn what values and practices this course considered essential for evolving EFL students to learn, and to learn the role of language and writing in this classroom setting, I sat in on all of the class sessions, taping and taking notes. Just as all accounts are reflexive, they are also all indexical; that is, they took their meaning from the particularities of a setting.

Writing Instruction

Throughout an 8-week course, students received 24 hours of instruction. The course basically employs a "process approach" (Silva, 1990, p. 15). The instructor used a composition textbook that incorporates various aspects of process writing, based on Flower and Hayes's (1981) ideas as a theoretical frame used in L2 writing process-

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[4] Note that I use *professor, instructor,* and *teacher* as synonyms in this study. All undergraduate instructors are professors and academic teachers. This category has not been included in my dissertation. Please note as well that all of the names of instructors and students in this dissertation are fictitious.

oriented research (Roca de Larios, Murphy, & Manchon, 2002) and theoretical constructs in the field of second language acquisition research related to literacy transfer (Cummins, 1980, 1981). The provision of process-based writing, then, is considered a way of reducing the number of the students' grammatical errors and of improving their overall performance, including grammar use, in English composition. The course also incorporated some "current-traditional" aspects (i.e., teaching students representative prescriptive writing patterns) (Silva, 1990, p. 13), because research has suggested that significant metaknowledge (e.g., the meaning of topic sentence, unity, coherence, and organization of English writing) can be acquired through such a current-traditional approach (Sasaki, 2002; Sasaki & Hirose, 1996). In this study, students also engaged in a variety of classroom activities related to the process of composing, from planning to drafting and revising. This instruction emphasized the social aspect of writing. The students were encouraged to share their ideas and writings in different ways, for example, in-class discussions, peer response, and oral presentations.

Writing Tasks

There were two writing tasks (see Appendix E). I chose the topic because it would be contextually appropriate for Korean students. The factual data based on the participants' personal experiences should have been readily available to their working memory, which is a critical component mediating the successful coordination of writing subprocesses (Hayes, 1996; Kellogg, 1996). These prompts came from the test bank of TOEFL essay topics (Test of Written English, TWE). The task required that the participants argue their opinions in response to the question. The task was chosen because the topic seemed to have the potential to provoke writers to develop a "problem space" (Bereiter & Scardamalia, 1987, p. 45) to answer the question, in which knowledge transformation could be involved in their thinking processes while they composed in their L2. As a result, the characteristics and knowledge demands of the two writing tasks might stimulate writers to regulate their writing strategies.

Prewriting Task #1

At the beginning of this study, the students were asked to write an essay based on the following prompt

> *Prewriting prompt*
>
> People attend college and university for many different reasons (for example, new experience, career preparation, increased knowledge). Why do you think people attend college or university? Use specific reasons and examples to support your answers.

Postwriting Task #2

Following the completion of instruction, a final writing task was given. In this activity, the students were asked to write another essay, as in the first essay and within the same period of time, that is, 45 minutes. Because previous studies (Cumming, 1989) have suggested that writers might change their writing strategy use according to different topics and that writing performance is very much dependent on the features of the writing assignment (Schoonen, van Gelderen, et al., 2003), I tried to match the pre- and postwriting tasks in this study. Thus, I did not change the types of prompts. On the other hand, similar but different prompts were used too, because I believed that maturation effects caused by giving the same prompt before and after the instruction might be stronger than possible topic effects (Sasaki, 2002).

> *Postwriting prompt*
>
> Some people like to do only what they already do well. Other people prefer to try new things and take risks. Which do you prefer? Use specific reasons and examples to support your choice.

All participants were required to use a pen to compose their written texts, so that I could later trace, by examining their written production and notes, how MK awareness of the writing process might have helped them produce their written texts. A bilingual dictionary was not available for them to use while writing.[5]

[5] Because the data were collected in an English class, it was expected that all students would have their English dictionaries with them. Anticipating probable effects of dictionary on some users' English writing, it was felt necessary to provide all participants with the same writing conditions (i.e., no dictionary use). This decision was made because of my interest in the writers' handling of the writing problems, which that must involve, among other things, the use of different search strategies without external feedback.

An Examination of My Positioning in the Composition Course[6]

In the naturalist paradigm, the positioning of the researcher is made more explicit than has traditionally been the case in educational research. The human being is not assumed to be a neutral, mechanical "data gatherer"; instead, it is recognized that the researcher's motivations, past history, positioning in the research context, and interactions with the research participants all influence the data that are collected. This is considered inevitable, and instead of trying to ignore this issue, researchers are urged to make their role explicit to allow readers to assess the trustworthiness of the data. It is therefore important at this stage to begin an analysis of the position that I took up within the context of the EFL composition course in 2003.

During the period of data collection in 2003, I took on four different roles within the course: researcher, educational developer, student tutor/counsellor, and the writer self. These roles were very much intertwined and sometimes indistinguishable, but for the purposes of the analysis, I have attempted to separate them out into the following descriptions.

My primary role was as a researcher, collecting data for my doctoral study. In this role, I sat in on the lectures and took field notes. To some extent, this activity was a form of participant observation, although I would hesitate to classify it as such, as I was not really fully taking on the role of a student. In the lectures, I sat near the back of the class, often alongside students, and I did whatever the class was required to do, for example, drafting an outline. However, to find out how the students were experiencing a particular activity, I then took on something of the role of a teacher, moving around and asking students what they had done, and occasionally helping when asked. During the tutorials, I took on the role of an extra tutor, moving around the different venues and helping groups as requested, and also asking students to explain what they had done. A quite different form of interaction as a researcher took place during individual interviews, when I met with individual students outside the class, specifically for the purposes of my data

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[6] My familiarity with the context might have both positive and negative effects on me. The negative effect might be that knowing the people and the context might have prevented me from perceiving things as an outsider. I probably took many things for granted. On the positive side, however, I had been away from this particular culture as well as from Korean culture. Therefore, my re-entry to my native culture provided me with new lenses through which to view this context. I had to reflect on this re-entry—how it possibly shaped my perceptions.

collection. In addition to these formal out-of-class meetings, I had frequent informal interchanges with students in the writing class, which I recorded in my fieldnotes.

A second role I assumed was that of educational developer, working alongside the instructor as a support for the improvements she was trying to bring about in her teaching and in the structure of the course. This involved my giving informal feedback on her lectures as well as on the content of tutorials and assessments. I played a fairly major role in compiling the journal tasks in conjunction with instructor, as well as coordinating the handouts and doing the primary assessment of and feedback to students.

Although I had been explicit to students about my role as a researcher, I did not want them to see my interaction with them as only for the purposes of my data collection. I therefore described my third role in the course as "learning counsellor," and this was listed as such in the course outline. From the perspective of the students, I hoped that my interactions with them during and outside classes, described above, would also be seen as of value to them in terms of their learning in the course.

My additional role was in positioning the writer self in the composition classroom, which, in turn, underscores the process paradigm. As a researcher-writer, I shared some of my commitment to writing by serving as a role model for student-writers. In addition, relating to the writer's vocation or position allowed me to keep my emerging interest in conceptualizing this composition classroom as a writers' community, in which the instructor, I believe, could or should be an active member. I believe that as composition teachers, we do not share our writing enough, especially during class time, when we explain what writing is or how it should be done.

During the study, I read student writing with a double focus: one eye on the development of their *writing*, looking at the text before me in terms of its shape and meanings; the other on their development as *writers*, as students learning to write, looking at their accomplishments in writing in relation to their ongoing work as students in the class. I was less interested in the overall quality of their individual essays as written products than I was in the development of their writing and, in turn, their development as writers. I looked for places where they were putting (or trying to put) into practice some strategy or quality of writing we had been working on—and for occasions when students might be led to try something they had not tried before or that they had tried but had not

yet succeeded in doing: a sharper way of naming an experience here, a willingness to reach beyond an easily-come-by thought, an experiment with a new voice in one paper, an attempt in another paper to develop a key statement that in earlier writing was left standing on its own. I looked for any indication of a student's taking up the task of working on his or her writing, reaching out beyond what he or she had already done, and trying to develop as a writer. Their realization of me as a disciplined outsider, as Geertz (1983) put it, would be successful only to the extent to which they enabled me to put these principles into practice and work toward these goals. The objective is not simply to rate the quality of a paper, assess its strengths and weaknesses, or come up with a better paper. It is to give students practice with writing: to lead them to return to their texts, engage in revision, learn to make better choices as writers, and, in time, become better writers. These writings might, of course, include already scheduled activities commonly found in a writing class, including creating assignments; brainstorming, discovering, and arranging ideas; and reviewing and revising.

All four of these roles required me to be confident with the material presented in the course: As a researcher I needed to be able to probe students' understanding, as a developer I needed to be able to make sensible suggestions regarding both the teaching of writing and assessment, and as a tutor/counsellor I needed to be able to respond to students' questions. I managed by building on my understanding from the current immersion in all aspects of the course during the major data collection in 2003.

Discourse-Based Interviewing

Background interview with the students and the instructor

I conducted semistructured background interviews with 6 out of the 38 students at the beginning of the semester. I was able to obtain their background information in the subsequent discourse-based interviews. In the initial interview, I focused on establishing and enhancing rapport with the students. In addition, to gain insight into the various discourses and "voices" within the student's life, I obtained information on such things as the student's age, cultural and educational backgrounds, interests, goals, academic major or fields of interest, other classes the student was taking, the reasons for taking the course on writing, his or her initial impression of the class in general, and the student's social networks in the class. As needed, additional questions concerning background were

included in the subsequent discourse-based interviews. From this initial interview with the students, I was also able to obtain information about the students' personal perspectives and frames of reference—their sense-making—with respect to the course, teacher, purpose, and nature of assignments and classroom speech activities.

In an initial interview with the instructor, I focused on understanding the teacher's educational background, goals for the class, instructional philosophy, and rationale behind the choice of course topics and assignments. This initial interview also helped me understand the purpose of different forms of speech activities (oral and written) embedded in the class and her expectations for these activities.

Discourse-based interviews with the students and the instructor

The discourse-based interview provided a way for me to look at some of the participants' thoughts and reasons underlying the words in the texts. Although a discourse-based interview[7] cannot reveal all of the various, ongoing thoughts of a writer during the composing process, it can be useful in allowing the researcher greater insight into why students make certain rhetorical choices (Odell, Goswami, & Herrington, 1983), especially when the interview occurs soon after the text was written and focuses on specifics in the text (Tomlinson, 1984).

Keeping in mind the advice of Bogdan and Biklen (1982), Merriam (1998), and Seidman (1998) concerning interviews in qualitative research, I structured these interviews as open-ended but still "guided." I began the interview in a very open-ended manner, simply asking the student to tell me about the experience in general (e.g., What's your general impression of this course? How did you experience the writing?). Such general questions were appropriate at the early stage of the interview, because here, I was not trying to get the student to recall his or her reasons for making specific textual choices at the time of constructing their utterances. Instead, I was simply asking for a current evaluation as the student now looked back at what he or she had written.

Then, for most of the hour, the student and I would read through the whole transcript together, and I would let the student talk about such things as what was the major motivation for writing this particular message, to whom he or she was responding,

[7] I conducted discourse-based interviews (Odell et al., 1983), which basically involve asking writers to review what they have written and then reflect from their perspective on various aspects of their writing.

what was the major concern in composing the message, and so on. Then, following a procedure similar to that of Odell et al. (1983), I asked the student about specific passages that I had noted prior to the interview, giving attention to places in the text where contextual cues or different "voices," including style shifting seemed to be present. My identification of such cues was informed by the work of Bakhtin (1976/1986). In conducting discourse-based interviews with the teacher, I followed the same procedures.

Discourse-based interview analysis, the study of situated language use, brings together interaction and language in a single concept and reminds us that writing involves writers making choices in social contexts peopled by purposes, readers, prior experiences, and other texts. It describes how interview data, informed by an interactionist perspective, were used to investigate how undergraduates' textual representations of themselves in writing were shaped by their experiences and their perceptions of academic writing in English. I examined where the *authoritative discourse* of the institution (and the instructor) merges with the *internally persuasive discourse* of the student.

Writing samples and documents and interviews with the instructor

Throughout data collection, I continually focused on the students' writing actions or behaviours. However, the textual products were also important. I used the students' writing samples as a record of what they actually wrote in comparison to what they said they were thinking about writing (and why) in the interview following Postwriting Task #2. I collected writing samples and analyzed them to support or disconfirm my analyses of the students' writing processes. In addition to examining the students' written products, I also draw on artifacts from the instructor's classroom. Discussions with the teacher before, during, and after instruction were noted in my field notes and summarized for her, if appropriate. Documents that pertain to the students' writing or his or her instruction were examined to support or disconfirm my observations and triangulate with other data.

The Research Site and the Participants

Participants for this study were selected from among EFL undergraduate students[8] enrolled at a university in the Korea during the spring 2003 semester. Parameters for selection included enrolment in an undergraduate program in the Humanities. Based on my analysis of undergraduate program writing requirements, I looked for participants in the English language and literature department and sought to recruit between 6 and 8 participants. I selected this number of participants based on both Winsor's (1996) *Writing Like an Engineer: A Rhetorical Education*, in which she had 4 participants, and Ivanic's (1998) *Writing and Identity: The Discoursal Construction of Identity in Academic Writing*, a study that had 8 participants. Like my own research, both of these studies were qualitative in design and addressed a range of experiences connected to literacy development. Furthermore, working with such relatively small numbers of participants, Winsor and Ivanic successfully gained an understanding of complex developmental processes. In addition, I judged that having between 6 and 8 participants would allow me to get sufficiently rich data related to MK.

Based on my criteria for suitable departments and potential participants, approximately 2 weeks before the spring semester I was able to identify 12 potential research participants. Of these, 6 were willing to meet me. I have ordered my introduction of the 6 participants who stayed in the study according to the amount of time they had spent in their undergraduate programs. All participants are identified by pseudonyms. The following biographical sketches include background information, academic histories, motivation for studying at the university, and a concise presentation of any additional information that helps to give a sense of the person. By chance, all of the participants in this study were female. However, given the small number of participants in the study, I do not here attempt here to draw conclusions based on a gendered analysis of the participants' activities. Although gender doubtlessly plays into sociocultural interactions, the scope of this study was focused on writing and culture rather than gender.

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[8] They are still in the early stages of gaining proficiency in the skills they will need to maintain or secure positions in target academic discourse communities (Casanave, 1998, 2002; Flowerdew, 2000; Matsumoto, 1995).

The research was conducted in a specific course, an ongoing academic writing class at a university in Korea, because I argue that notions of participation in the academic discourse community are best understood in relation to specific contexts.

Thirty-eight Korean university students majoring in English participated in the present study. They were all female, ranging in age from 20 to 21 years. Six students were selected from the 12 students who volunteered to participate in this study. After I had examined the academic records of these volunteers, by means of a purposive sampling technique (Denzin & Lincoln, 2000) whereby the aim was to gather observational data that will reflect the maximum variation across the setting, I selected 6 Korean EFL students to participate in the present study. The participants were second-year students majoring in English language and literature studies in a Korean university, who were enrolled in the writing course during the 2003-2004 academic years. According to the national syllabus,[9] their English proficiency level approximately corresponded to intermediate. However, their level might have been slightly higher than that of the average Korean EFL student, because as English majors, they had taken university courses with the heaviest weight given to English, including writing courses. All of the students had studied English for at least 10 years in Korea and had received university-level English education based on the same curriculum for at least 1 year.

Regarding particpants' L2 writing instructional background, they had all taken a course in the basics of general writing when they were in first year. This course focused on organizing and developing essays with particular attention given to logical and appropriate language use for expository writing. This writing course was taught by a native-speaking Korean professor, and students learned the key concepts of formal writing, such as topic sentence and the three-part structure of introduction, body, and conclusion, and had written expository/academic essays, some of which were revised on the basis of teacher feedback. The ultimate goal of this writing course was to prepare students to develop the academic writing skills necessary to write a research paper in English.

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[9] According to the national syllabus, Years 1 and 2 students are regarded as intermediate learners; Years 3 and 4 students, advanced learners. I recognize that level of study at the university is a crude measure. However, this was the best means I had available for distinguishing between intermediate and advanced English learners.

The fact that all participants had some formal writing experience in English is important because Korean EFL students often lack such experience, and having writing experience has been found to influence writing quality (Kubota, 1998; Sasaki & Hirose, 1996). Although they were not highly experienced writers in L1 or L2, they had all written *Nonsoul*[10] as part of the entrance examination in L1 and had some experience in academic writing in L1/L2 at the university as explained above.

It is worth noting that the theoretical points discussed here remain central to undergraduate students who intend to continue their studies and are worth pursuing in future research. For this reason, academic writing is likely to be emphasized, so that the students can meet their discourse community's targets and to prepare them to produce well turned out and specific types of texts, according to their academy's purposes (Swales, 1990). In view of this, learners must start to become acquainted with the appropriate genres, mainly if they are to develop their skills in the English language code. However, this study does not take into account *genre analysis* (Swales, 1990) as a focus of its interest, even though succinct comments in this area might appear in what follows.[11] As Hyland (2000) has pointed out, genre research, thus, extends beyond texts to the sites where relationships can facilitate and constrain composing and to the discourse communities in which texts will be used and judged. Some researchers are now

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[10] In spite of such perceptions suggesting the necessity for instruction, L1 writing courses are not usually offered even at universities, which is in sharp contrast to U.S. universities. L1 academic writing tends to be self-taught, and it is taken for granted that students are able to write an academic paper for a course they take at university. Although expository/argumentative writing instruction rarely has a place in the Korean educational system, high school students might receive preparatory lessons geared for *Nonsoul*, which in English literally means a short thesis or essay but refers to specific writing for examination purposes. Many universities require *Nonsoul* as part of the entrance examination. In *Nonsoul*, writers are supposed to state their thoughts (opinions, interpretations) based on analysis and/or synthesis of facts regarding a given topic. In a typical *Nonsoul*, students read a Korean passage and write expository prose concerning the thesis of the passage or issues provided by the passage. High schools offer supplementary lessons for *Nonsoul* writing. Even without being given such preparatory courses at school, students can take such lessons in a commercial examination preparatory school, and may receive individual instruction through correspondence courses. They can also resort to handbooks and guidebooks on how to produce good *Nonsoul*. Although students' experience with *Nonsoul* instruction varies from nil to extensive, we cannot ignore its possible effects on student writing. At university, students take written tests or write research reports/papers, or both, in L1 for their evaluation in the courses they take.

[11] Genre analysis has become a veritable industry in English as Academic Purpose (EAP) research since the pioneering work of Swales (1990) and Bhatia (1993). Studies have focused primarily on the research article and the various sections thereof (most notably introduction, but also abstracts and discussion sections: introductory textbooks, graduate seminars, conference presentations, and lectures). A growing body of text analysis research emphasizes the extent to which successful communication depends on the projection of a shared context, which, in turn, gives insight into reading and writing tasks. However, undoubtedly, the quality and types of prose in the formal academic writing research in English language corpora are different from those in the student writing (Hinkel, 2002a, 2004) in this study, that is, student writing differs from published research articles in quite significant ways (Samraj & Swales, 2000), as the issue of the relation between "school genres" and "real genres" (Johns, 1997) persists. Furthermore, genre analysis has recently been further broadened.

no longer content to use representatives of the discourse community as specialist informants to confirm the linguistic interpretation, which is the primary focus of the study. Members of the discourse community now become a primary focus of the analysis, equal to, if not more important than, the actual text. Analysis thus becomes more ethnographic (Berkenkotter & Huckin, 1995), so that the researcher can explore the perceptions, beliefs, values, assumptions, and interpretations of the participants.

Although clearly non-native like, 38 students[12] were fluent and competent in English. The chapter that follows gives a "thick description" (Geertz, 1973/2000, p. 6) of the classroom context and the participants as part of the analysis of how utterances were created by these particular undergraduate students and their teacher[13] in literate activities[14] in this particular class.

My Reflective Research Journal

Within this journal, I recorded not only descriptive observations but also my ongoing reflections, insights, questions, and concerns related to all facets of the research process, including my roles within the investigation. During the interview sessions, I also included notes to supplement the interview transcripts because "the tape-recorder misses the sights, the smells, the impressions and the extra remarks said before and after the interview" (Bogdan & Biklen, 1982, p. 75). Ranging from a few sentences to several pages, these memos were instrumental in enabling me to trace the patterns emerging from the data, particularly as the amount of data increased.

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[12] The initial questionnaire revealed that the students were highly motivated for English language learning.

[13] The instructor taught the students in a manner that was encouraging. She was very flexible about negotiating with the students. Her responses, however, tended to emphasize the desired outcomes for the individual student, such as the development through writing of reflective learning and critical analysis. The course offered instructor-centred lectures. As for the proportion of the class language devoted to activities, most hours were devoted to writing practices including 30 percent of English lecture and 70 percent of Korean lecture.

[14] Classes focused mostly on reading and writing. First of all, the instructor assigned reading homework to the students. The students progressed from reading a text to writing in a reading log about its significance to them. The instructor encouraged her students to discuss their homework with their classmates in collaborative groups, or with the whole group. Based on these class discussions, the instructor asked the students to start drafting an essay in class, and told them to continue to work on it. Texts used in class were *The Prentice Hall Guide for College Writers*, (Reid, 2002) and the instructor's handouts.

Data Collection and Data Analysis

The findings reported here emerged from four kinds of data sets: (a) interviews, (b) inventories and analyses of the participants' academic writing in English, (c) participant observations and field notes, and (d) collection and analyses of documents providing further insights into the institutional and societal contexts of learning. I conducted more than 30 hours of audiotaped interviews during 2 months with the 6 participants. Interviews were semistructured, in Korean, and of three kinds: autobiographical, text based, and report back. The autobiographical interviews engaged the participants in sharing aspects of life experiences pertaining to their language learning, schooling, literacy development, life aspirations, and self-definitions. The first interview focused more specifically on the participants' language-learning experiences, their cultural and professional identifications, their evaluative orientations toward the English language, and their discipline of study. These themes were revisited in the follow-up interviews as the students progressed through their programs. The interviews provided insights into the participants' autobiographical self (Ivanic, 1998), the self that writers bring to particular acts of writing as arising from their sense of the past and the future. The text-based interviews (Ivanic & Meldon, 1999) focused on selected pieces of writing that the participants had produced and aimed to capture some of the decisions and circumstances that resulted in the observable textual traces. I asked the students to reconstruct their purposes, audiences, strategies, and processes for writing. I also asked them to review the help they might have received from instructors, peers, and other mediating agents and to describe how they had used this feedback in revising their texts. In the follow-up interviews, I invited the participants to update me on their learning and writing experiences and then I proposed to discuss some of the insights I saw emerging from my analyses of the texts and interviews.

In addition to the interviews, I collected most of the academic writing that the participants produced in English during their program of study. Where possible, I also collected a few writing assignments that the participants had produced in high school. For each participant, I selected a couple of writing assignments for detailed analyses, including, when available, all the drafts produced and the written feedback received.

Last, I examined documents such as undergraduate program guidelines, demographic data, and institutional Web sites for further methodological triangulation. As I pored over the interview transcripts, field notes, and texts through various theoretical lenses, I began to construct comparative understandings of the participants' experiences and situations of academic writing. In keeping with my commitment to critical dialogical inquiry, I shared these emergent understandings with the participants in the forms of oral and written reports and incorporated the participants' responses to these reports in further analyses.

Triangulation

I used qualitative coding to analyze the interview transcripts, specifically identifying the writers' multidimensional knowledge of different academic genres over time. Although analysis of the written texts allowed me to trace changes in their *performed* academic literacy, the interviews provided further insight into the writers' *knowledge* of literacy and some of the influences on that knowledge development. Finally, I used intertextual tracing (Prior, 2004) of the writing and interviews to locate influences on and changes in the writers' texts and textual knowledge over time.

In working with the qualitative data from the various sources noted previously, I followed the naturalistic procedures set out by Lincoln and Guba (1985). The first part of the analysis was inductive and ongoing throughout the investigation. While I was in the process of collecting data, I was also continuously taking notes, both descriptive and reflective, keeping track of what I had so far and analyzing it, arriving at new insights, and developing tentative categories for coding my findings. This ongoing data analysis process also helped to devise more finely tuned questions or strategies for subsequent interviews based on ideas I had or questions that needed further exploration. The second part of the analysis occurred after all data had been collected and the audiotaped interviews had been transcribed in their entirety. This involved the final development of coding categories and the development of a model that shows an array of interrelationships between categories. Throughout the process, I continually searched in the existing literature for relevant constructs. The purpose of my inquiry throughout the

processes of data analysis was to develop and refine categories of the phenomenon under investigation to allow a comprehensive description and interpretation of human activities.

In addition to the more general qualitative, interpretive methods described above, my approach was also guided by a critical discourse analysis strategy proposed by Fairclough (1992). Claiming that "any discursive 'event' (i.e., any instance of discourse) is seen as being simultaneously a piece of text, an instance of discursive practice, and an instance of social practice" (p. 4), he provided a good analytic framework for integrating a description of discourse with a description of its context of production and interpretation. Fairclough's advice that it is useful to "begin with some sense of the social practice that the discourse is embedded within" (p. 231) in developing and presenting a model for discourse also led me to follow the progression of the analysis and presentation of the data for the study from social practice to discursive practice and only then to text.

Assuring the Credibility of the Study

Though naturalistic inquiry necessarily embraces subjectivity, it is nevertheless essential that the naturalistic study remain rigorous (Lincoln & Guba, 1985) and that the naturalistic researcher develop a "disciplined subjectivity" (Kantor, Kirby, & Goetz, 1981, p. 297), one that provides enough objectivity to see the broader connections and relationships among phenomena.

I incorporated particular techniques into my study to meet the standards of credibility for naturalistic inquiry. First, I employed in my investigation "prolonged engagement," what Lincoln and Guba (1985) described as "the investment of sufficient time to achieve certain purposes: learning the culture, testing for misinformation introduced by distortions either of the self or of the respondents, and building trust" (p. 301). I attended and observed the class for an entire semester, and this provided me with a lengthy and close examination of this particular course. It also allowed me to capture some of the details of critical classroom interactions. In addition, I could better understand the nature of literate activity embedded within the class culture. This understanding assisted me in identifying more accurately the students' reasons for the choices they made as they engaged in the literate activity.

In addition to prolonged, in-depth observation, I achieved triangulation by employing multiple sources for collecting data, including (a) classroom observations supplemented by audiotapes of every class session and daily field notes on the class, (b) background interviews with the students and the teacher, (c) discourse-based interviews with the students and the teacher conducted soon after written texts were created, (d) copies of the students' essays, and (e) my reflective research journal. Not only did triangulation provide me with the means of observing data that might have been overlooked by one source of data collection, it also allowed me to see the same data from various perspectives and, in the process, to clarify the meaning of the data in their fuller context.

In the process of analyzing the data collected from these multiple sources, I discussed my ongoing investigation with a fellow doctoral student who knew a great deal about both the area of my inquiry and the methodological issues. Such discussions served the purpose of "peer debriefing," what Lincoln and Guba (1985) described as "exposing oneself to a disinterested professional peer" to "keep the inquirer honest." Informal conversations about this study with her assisted in the developing and testing of categories and helped me to "obtain emotional catharsis" (p. 308).

CHAPTER 4

THE BASES OF THE COMMUNITY OF DISCOURSE

I have listed a series of questions that I have attempted to answer in this study. The first question was a broad and general question that guided much of my research:

1. What are the EFL writers' beliefs and attitudes toward the L2 writing experiences?
2. What metacognitive knowledge do EFL writers in Korea say they use during the writing task?
3. How do students describe the influence of variables such as understandings elicited from person, task, and strategy on the decisions they make while writing?

Student Perceptions

By *meta-awareness*, I mean any growth in the EFL composition course, including a change in the students' perceived attitudes or behaviours that might have an impact on aspects of their lives other than on their writing in English. I use the word *growth* to describe the learning that we suspect "comes out" of our courses, insofar as we see learning as an ongoing, continuous process (Kolb, 1984).

My view of growth in writing courses is based on a view of learning that includes affective and social changes as well as cognitive ones, as expressed by learning theorists such as Lewin (1964) and Rogers (1969). According to Lewin, changes in the cognitive structures of learners can be due to two different types of forces: "one resulting from the structure of the cognitive field itself, and the other from certain valences (needs and motivations)" (p. 83). The recognition of these two types of forces leading to change drew attention to the intrapersonal aspect of learning. In turn, Rogers recognized and promoted the interpersonal (or social) forces and their interaction with the intrapersonal. He asserted that through the facilitating social conditions of "realness, prizing, and empathy" and through constructive trust among all the participants in the learning

situation, "the student is on his [sic] way...to becoming a learning, changing, being" (p. 115). I believed that it is precisely changes in the students' "being" that are among the most interesting changes observed over a semester of writing instruction.

Because such changes, serving as fertile ground for cognitive gains to develop, are difficult to observe from an outsider's perspective, I looked for a definition of learning from the point of view of the learner and identified "changing as a person" (Lave & Wenger, 1991, p. 51), which was defined by the students as "seeing something in a different way" or "[seeing] oneself as a more capable person." Marton, Dall'Alba, and Beaty (1989) have suggested, furthermore, "regarding oneself as a more capable person implies a fundamental change from seeing oneself as an object of what is happening...to seeing oneself as an agent of what is happening" (p. 293), as metaknowledge involves an awareness of oneself as an actor, a deliberate storer.

In response to the open-ended Question 1—What was the task, the assignment, the circumstance? What are some of the factors that make writing a positive experience for you?—all students described their attitude as they perceived it. The response to Question 1 in the postquestionnaire—What have you learned in this course about your ability as a writer? How, specifically, do you think your writing has improved? What areas of your writing do you think still need work?—revealed a very high number of positive responses; only 6 students out of the total of 38 answered in the negative. When probed about the nature of these outcomes (Whatever your response, please explain), our participants revealed a wide variety of perceived areas of change.

The Categories of Metaknowledge Growth

Data reduction and sorting yielded two main categories of change. Initially, I had classified my findings into one major category Perceived Growth in Writing in English, which reflected the responses to the two open-ended questions. However, a number of responses to the question about their writing in English (open-ended Question 1) indicated that some students, not surprisingly, found it difficult to draw a distinct line between what they perceived themselves to have learned about writing in English and what they perceived having learned about writing in general. Similarly, some responses to the question about the other changes of writing courses (open-ended Question 1 in

postcourse) could be interpreted as outcomes of writing in general, perhaps because some of our students are developing writers in their native language as well as in English and thus cannot distinguish the skills that they need. This lack of discrimination in the students' perceptions of their development as writers in L1 and in L2 is linked to the yet unresolved issue of transfer of writing expertise (Berman, 1994; Connor, 1996; Cumming, 1989). I do not intend to address this issue here, but, to account for student perceptions of such transfer in my analysis, I created the additional category Perceived Growth in Writing in General, that is, perceived changes that seem to have crossed language barriers. The two categories of perceived outcomes were thus conceptualized as Perceived Growth in Writing in English and Perceived Growth in Writing in General.

The Subcategories of Growth

Each of these main categories revealed clusters of changes for which subcategories were created. It is interesting to note that the subcategories consisting of a relatively high number of responses came from all students, indicating that there were similar perceptions of change. An analysis of the data for comparative findings among the students was clearly an interesting path to pursue.

Table 4. 1. and 4. 2. present all of the subcategories yielded by the clustering of the student responses. They also show representative responses, in some cases translated or with minimal changes in grammar, in other cases reproduced verbatim. The numbers in parentheses represent the actual number of student responses in each category.

Perceived Growth in Writing in English

The subcategories for outcomes in writing in English and representative responses can be seen in Table 4. 1. I noted that the largest number of responses (15) was in the category we called Grammar, which shows that students did perceive changes in writing in English. This finding was not necessarily reflected in the teachers' evaluations of their students' written work as described in interviews. This finding has two related explanations: First, students' previous experience with learning English likely placed emphasis on this aspect of their learning to write, so they would be expected to have acquired a greater awareness of it. At the same time, students have acquired the

metalanguage with which to express grammatical concepts, which might not be the case for other aspects of their writing, as the metalanguage associated with language learning provides exciting opportunities for linking the macrostructures of text with the macrostructures of society, that is, there is an enduring metalanguage of evaluation for academic writing, which, I suggest, is symptomatic of rhetorical regulation.

> *It is very interesting. I have known lots of knowledge of grammar and how to write. So I am very interested in studying in this class. I think that I need* ***more*** *practice...so I need to so much writing practices.* (Su-min, interview)

Subcategory (Total: 38)	Representative Student Responses
Grammar (morphology and syntax) (14)	Varied and suitable verb tenses Improved sentence structure
Academic writing (12)	Awareness of audience Style of argumentation
Vocabulary development (8)	Awareness of the power of each word
Making connections (4)	Connection sentence correctly More varied connections between words

Table 1. 1. Perceived growth in writing in English

Note: The numbers in parentheses represent the actual number of student responses in each category.

Almost equal in size is the category Academic Writing (11). It seems that many of our students have perceived changes in their handling of style, audience awareness, and genre, which shows an understanding that academic writing has specific discourse features different from those of other discourse. With respect to the category Vocabulary Development, students elicited,

> *My purpose was to learn as* ***much*** *vocabulary as possible and to learn as many expressions as possible.* (Jung-ah, interview)

> *[T]he purpose of it is just for pouring your ideas, the vocabulary should not be the barriers to stop your thinking stream.* (Min-jung, interview)

This student initially attributed her success to three factors: the quality of the textbook, the teacher's methods, and her own hard study. Later she elaborated on the teacher's role saying that she felt the teacher gave good instructions for essay writing and used particularly clear language to explain the essay tasks. She stressed the role of models of writing in her learning, stating,

> *Some sample essays also gave me many useful helps. I like to read (aloud) these models to get the feeling of English, and also learnt the words, phrases, sentences I'm interested in.* (Min-jung, interview)

The subcategory Making Connections, which refers to the ability to connect words, sentences, and ideas effectively, although listed by relatively few respondents (4), was one about which students expressed strong feelings in their postcourse interviews.

> *Sometimes I repeat the same idea...in this way it gets structured...ideas are not loose...introduction, body and conclusion are all linked...I think if I only wrote the ideas, without a conclusion it would seem like there was something missing...so even if it is only to gather all the ideas again...I always write a conclusion.* (Su-min, interview)

Perceived Growth in Writing in General

The subcategories for outcomes in writing in general and representative responses can be seen in Table 4. 2.

Subcategory (Total: 38)	Representative Student Responses
Content and structure (14)	Writing Paragraph construction
Learning to write (process) (13)	Planning: self-confidence in controlling own writing Monitoring: using suitable rules critical reading of own writing Revision: not to be satisfied with the first draft
Expressing ideas coherently (6)	Expressing ideas logically

Awareness of self in the writing process (5)	Taking responsibility for what you write

Table 1. 2. Perceived growth in writing in general.

Note: The numbers in parentheses represent the actual number of student responses in each category.

As noted before, these perceived growths were intriguing in that they crossed the line I had initially drawn between responses to "changes in writing in English" (Question 1) and responses to "other changes" (Question 2), illustrating that students were not always sure whether these changes related only to their writing in English or to their writing in general. The large number of responses in the Content and Structure subcategory (14) shows many students having acquired knowledge about the form and content of written texts that they felt was applicable both to their writing in English and to their writing in another language. In accounting for her success, one student gave credit to the course itself: "*Although nothing of the lecture content has been completely new to me...the course has helped me to focus on the essentials of academic writing*" (Jung-ah, interview). Another respondent expresses her belief that knowing what is expected in academic writing will give her confidence:

> *I think this knowledge (about form/essay structure) is important because it gives me security for my essay writing*. (Su-min, interview)

For this student, the writing class was largely about learning what elements need to be gathered and organized for creating pieces of writing. She reported that she has made a conscious decision to focus on forms, referring to this in terms of knowing what she "needs" to learn or "pay attention to." Her criterion for success was knowledge of academic language forms.

One interesting subcategory is Expressing Ideas Coherently. Students reported in their interviews that training in expressing their ideas coherently in English assisted them in adopting a logical line of thinking in writing in other languages and in other disciplines.

If you see that person who does all the steps for example, checks the main idea, develops examples, evidence, expansion and the closing or conclusion of those ideas. Those components make a paragraph. If all are organized, in very good order to present to any one who wants to read, their writing is very clear and understandable. (Su-kyung, interview)

[A]fter I finished talking about my own experience, I got stuck for a long time...I was thinking whether my ideas are logical and how I should write ***more supportive*** *sentences.* (Su-kung, interview)

Another thought-provoking subcategory is Awareness of Self in the Writing Process, a subcategory that was generated from virtually the same number of responses as the subcategory Learning to Write. This shows that some students began to see that academic writing does not occur spontaneously but, rather, consists of developing a consciousness of the process in addition to the implementation of writing strategies. The fact that this subcategory appears within Perceived Growth in Writing in General expresses the students' recognition of the transferability of such awareness to other writing contexts.

[T]hinking in what you have to write first, thinking in strategies. That mean create in your mind what you want to write and why. (Su-min, interview)

If I'm explaining a letter, then I may not do the same, but...If it's an argumentative essay, I usually start explaining my position in a general way, and then when I develop the topic, I explain the individual reasons. (Su-min, interview)

One student responded with change she had made in her writing process and how she had become very conscientious in her writing work:

The process that I'm going to use...When I'm going to write about something, I spend ***more*** *time thinking, the organization. I make a draft, then correct. I try to do my best.* (Min-jung, interview)

I've learned many things such as outlining, brainstorming...First of all, I learned writing steps, continuing outline, organization, and revision. I think I can develop my writing skill through these steps. (Jung-ah, interview)

Among the subcategories described above, there were a few responses that I originally interpreted as negative outcomes. The following three responses to Question 2 constitute not only unpredicted but possibly undesirable outcomes of our courses:

Negative growths (6)

- fear of changing habits
- awareness of lack of enjoyment in writing
- loss of self-confidence

It was satisfying to note that no more than 6 out of the total number of students perceived "negative" outcomes from their writing courses. After reflecting on these outcomes, within their overall context, I judged that the first two comments were not necessarily negative, as any added awareness either of ability or of "being" might be considered a positive step in the learning process.

I turn now to addressing how essential it is for an academic writer to strike a balance when constructing a text for readers.

CHAPTER 5

WHERE WRITING IS:
BEARING WITNESS AND DESCRIBING BOUNDARIES

The accounts offered by participants that there are "others" who are unable to perform as well as "good" writers in existing programs are consistent across the talk of all participants, although the consequences and effects of this situation are described differently. Talk about writing provided a starting point from which all participants constructed, explained, and elaborated on the correlation between literacy and social opportunity, generally in the form of *professional* aspirations.

There was general agreement across all participants that students need higher order literacy skills to mediate undergraduate studies. There was also a consensus that these same skill acted as an "invitation" to partake in an academic career. The ascribed correlation between poor academic performance and low literacy skills was explicated from the talk by recourse to a set of causal relations. These relations represent a localized institutional perspective and describe poor academic achievement in terms of literacy skills, which are then implicated as cultural attributes pertaining to language of awareness. The assembly of writers with a specific range of cultural attributes thus allowed for the formulation of taken-for-granted propositions that participants applied in the explanations of the causes and effects of accomplishments.

More pure definitional work is accomplished through such accounting procedures. The phenomenon of writing is created by the instigation of particular culturally available categories of persons and their respective practice, thereby justifying a contemporary focus on the literacy skills of members of the academy (Street, 1999). According to the participants' accounts offered, the extent to which certain student writers are able to carry out their responsibilities as students is the extent to which they are literate. Study skills and academic socialization are therefore constitutive of "teacher/student relations around writing in higher education" (Street, 1994, p. 4).

Offering Accounts of EFL Academic Writing as a Community Practice: Great Expectations and Tales of Tightrope Walker

> *I think **this knowledge** (about form/essay structure) is important because it gives me **security** for my essay writing.* (Su-min, interview)

> *There is a **much clearer picture** to show me that what's effective writing.* (Jun-ju, interview)

What emerges from the descriptions provided by participants are clear links between student conceptions of literacy, the nature of the literacy skills required, and the regulations and guidelines. In the first instance the reference point for determining where writing begins is identified by participants as institutional. "*This knowledge*" and "*security*" are held to be very influential and, in some cases, binding. The taking up of institutional forms of writing by a student writer is a matter of selecting from a restricted but valued range of possibilities that of themselves present a "means to an end."

Far from being a natural process of empowerment through skills acquisition that underlies many participant descriptions of what-counts-as-writing, the acquisition of academic literacy skill and socialization into its discipline takes on the status of an ongoing and situated struggle at the personal, language, and sociopolitical levels.

> *Before taking the course, I believed that effective writing must be supported by many things, such as a wide range of vocabulary, hard sentence structure...**Now, I learn that there is much fundamental knowledge** to be improved in order to write a good essay.* (Min-jung, interview)

These segments also mark the experience for some students of entering a new social context such as higher education, and the likelihood that the discourses and practices located there necessarily support and identify other than that which they (as writers) might bring. Here, as participants' accounts indicate, writers' sense of themselves and the impression that they convey of themselves in writing is necessarily multiple and subject to change over time. The responsibility for initiating such discourse moves is perceived by participants to rest with the individual writer, and the consequences of those same

discourse choices go beyond the act of writing. Such public statements about the utility of literacy, and how it is measured, evaluated and described independent of the individual, captures how language and therefore knowledge relating to writing is configured at a policy level. Student writers are consistent in their views, conceiving writing at the institutional level as a type of competence orthodoxy.

Reading Accounts of Academic Writing: Professional or Political Identities?

All participants indicated that they bring an autobiographic component to the act of writing; hence, their writing is shaped by the life histories and social groups with which they identify. By their own accounts, members of different social groups participating in this study reported differential access to the subject positions inscribed in academic discourse. Each was able to relate to the discourse of academic writing as one that isolates the literacy characteristics of its subjects from the literacy content of their educational experiences. In this process, writers' autobiographical selves were also marked by institutional practices, although they neither have nor experience equal social status as member of the discourse. Despite this, most participants interviewed described themselves as "tightrope walkers" of academic writing, wherein the literacy skills developed through undergraduate study lead them to report their literacy practices as "*too simple*" (Su-kyung), "*certain*" (Jin-ju), "*related*" (Jung-ah), *and* "*not enough concise*" (Su-min) in relation to goals and aspirations. A notable facet of this aspect of writing is that participants reported that the processes and consequences of writing are at best only potentially empowering ones.

Through their talk, participants assembled a description of empowered, although cautious tightrope walkers of writing practices, but pointed to a contingency in the need to be "*just afraid that my paper might not be so organized*" (Su-min, interview) or "*afraid that I might not be able to finish the paper*" (Min-jung, interview). Although describing possibilities for "empowerment" through *professional* channels, these student accounts present only qualified or weak agreement with the notion that the discourse of writing practice is consequentially empowering for student members. In these accounts, the sense of increased social and self-opportunity is attributed not to actions of the self

but to corresponding social, professional, and systemic trends and patterns, identified as legislative and attitudinal pressures.

Talking about Well and Unwell Identities

Texts, and in particular student-generated texts, take on a representative quality, in that they both reveal contesting epistemological positions within the department and serve as evidence of the writer's personal recruitment to that defining position. Accounts presented here show that student writers subscribe to a certain expectation of what constitutes writing in this institution; consequently, they might "reinvent" the university in ways that are not dissimilar from the way they expect it to be. Informants' accounts of good writing are tales of transformation, marked by narrative themes of "oppression." The student writer confesses her writing problem; how this was witnessed and, in turn, enacted through academic performance; and how the resulting failure/success has culminated in realignment with the practices of the local discourse. The classroom community, the group of tightrope walkers of the discourse of academic writing, thus forms an interdependent unit.

In this chapter, I have examined those discourses of the academy in which participants locate themselves. It has been shown that talk about academic literacy, about being a student, and about membership in the discourse communities that frame academic culture stems from cultural understandings that grow out of personal, professional, and community constructions of these concepts. The talk of focal participants generally sustains the notion that the discourse of academic writing acts as a mediating frame in the social construction of identity. Participants see academic writing as a site in which identity is manifested and in which the self is implicated through processes and patterns of mediation. The chapter details how participant categories, attributes, and connections, and their shared knowledge about the constitutive aspect of academic writing open certain avenues for understanding and practice around what-counts-as-writing within this local community of writers. The analytic procedures employed in this chapter have demonstrated how knowledge of academic writing had been socially constructed out of profession and community discourse on literacy. Out of this fusion of ideas, a particular local version of academic writing has received a preferred reading and hearing. The

consequences of the "regimes of truth" thereby constructed on the subjects of the discourses (that is the students of the department) have also been discussed. In Chapter 7, I will suggest that what-counts-as-writing is about what-counts-as-affirmation.

Although some divergent opinions were expressed, most student conceptions of good writing converge around principles of positivism. Positivist conceptions of academic literacy see it as essentially objective in nature, based on generalizable notions of format, universal principles of performance, and a scientific purpose to uncover the truth through analytical process (Ivanic, 1998). This is best captured in the technical detail of the following two excerpts:

> *link words between information and paragraphs.* (Su-kyung, interview)

> *when read, will leave the reader with a clear understanding of the writer's message.* (Jung-ah, interview)

One student elaborates on those features that make writing different.

> *Structure is a major part of the good piece of writing, as is the use of clear and* ***concise language that is relevant to the topic****. It is extremely important that ...spelling, grammar be correct...but much so that the information provided be correct.* (Su-min, interview)

The degree to which "good" writing is deemed to create an exclusive framework is captured in the above responses. Each of these extracts reflects an orientation to academic discourse that might be associated with particular interests, goals, values, beliefs and knowledge-making practices that are common to members of the community. These beliefs include what Cherry (1988) called ethos: beliefs about what constitutes a good person, such as being knowledgeable, being organized, having a position, and being able to talk.

CHAPTER 6

SELF-AS-WRITER

Though I have not amalgamated my participants' varying experiences into one larger narrative of FL learner writing practice, I do think that looking across the 6 very different situations examined in this study can enrich our understanding of some of the major issues EFL undergraduate students might experience as they enculturate/socialize into a discourse community.

In this chapter, I explore the results of a focused inquiry into the writing experiences through academic socialization of the study's 6 participants. Though I recognize that no research method can reproduce participants' experiences completely, I strive to present each participant's story as accurately and faithfully as I know how. However, it is also important to recognize that, as Brodkey (1987b) observed, "narratives do not explain themselves" and must therefore be "yet another retelling, another selection and reduction of reality" (p. 48). To make the requisite selections, to cull from the data those elements that speak to salient issues in each participant's writing experience through socialization, my dilemma "is much the same as it is for anyone who attempts to narrate an experience …the questions are always what to tell and how to tell it" (p. 38).

I would like to take a moment here to describe the factors that guided my decision of both "what to tell and how to tell it." Let me address those in reverse order. In determining *how* to report my participants' experiences, I worked under the principle that my participants should speak for themselves as much as possible. Thus, I have grounded my analysis of the data in my participants' own words. Although I had a hand in adjusting their volume and direction as I concentrated on activities and events that contributed to FL writing research, my intent was always to locate the emerging narratives within the data I gathered. In addition, throughout this chapter I have worked to show connections among the data, particularly with regard to the ways participants' narratives compare and contrast with one another. In exploring relationships among participant experiences, I hope to enrich the analytical value of the data by situating

specific cases within the broader narrative of the metacognitive/dialogic process of a group of EFL learners working in discourse community.

The interview discussions revealed that the HP[15] group writers did not always see themselves as confident writers. Furthermore, the anxiety they felt toward writing did not always correspond to their confidence level.

Jung-ah[16] displayed how writing or reading in a foreign language is influenced by the individual's level of familiarity with a particular genre. She was an avid reader of romantic literature and drama, as opposed to academic texts at school, and found it easier to read or write fictional or narrative accounts rather than academic texts in English.

Jung-ah indicated that she felt rather confident about her writing ability and that she did not usually experience high writing anxiety unless the paper she had to write was particularly challenging. Her confidence is revealed in the following excerpt:

> *(1) I think that I am in general a good writer.*[17] ***But I guess it depends on the kind of paper that I am writing. Sometimes, I have to write*** *some essays and the topics are hard and that's when I would become a bit anxious, but usually, when I finished my readings and have got right ideas for my paper, then I am OK.*[18]
> (Jung-ah, discourse-based interview)

The fact that she had confidence as a writer was conditioned by the topic given; that is, when the topic was difficult or she did not have enough ideas or vocabulary to write about it, she was hesitant to take a position as a writer. Topic knowledge is, thus, clearly perceived by this writer as a barrier to her successful performance in writing. Topics that triggered conflicts—and, therefore, opposition[19]—were related to

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[15] For the purposes of the study, after considering their academic records, 3 students were identified as learners with high levels (HP) of English proficiency, whereas 3 other students were labelled as learners with low levels (LP) of English proficiency.

[16] All of the student names' names are pseudonyms.

[17] In this light, the participant account provides a window through which it is possible to view how writers bring an autobiographical component to their conceptions of writing. In demarcating between known and unknown subjects, the participants identifies that writing is shaped by the life histories—(*I am good writer*)—and the social groups—(*in general*)—with which students identify. Implicit in this analysis is an awareness of how different social groups have differential access to the subject position inscribed in discourse. The participant is empowered by her literacy displays in an environment and setting that affirms this kind of social practice.

[18] In transcriptions of interviews, bold font indicates emphasis added in the analysis; ellipsis points with slashes—/…/—indicate omissions which across one or more turns in the conversation, e.g., (and typically)., the interviewer posed a question and the interviewee replied; ellipsis points without slashes indicate an omission of material within the turn (usually the repetitions or false starts typical of speech); italics indicate the speech of the interviewee.

[19] I call this opposition because I acknowledge that in the larger context of students' culture their behaviour is mixed with other attitudes that are positive toward the course and accommodative to the foreign culture values.

sociopolitical and ideological issues. On many occasions, the students attempted to raise these issues when the reading materials invoked them.

Jung-ah did not provide a direct answer by expressing reservations. Her response began with a disclaimer, "*I guess it depends on the kind of paper that I am writing.*" Here, Jung-ah first separated her personal opinion from the depicted cultural practice. She also acknowledged the diversity that existed among papers. With her practice of writing experience as evidence, she supported her claim: "*I guess it depends on the kind of paper that I am writing.*" By presenting her writing practice as being different from the text's representation, she positioned herself as being an "outsider" to the image of academic discourse. As a student, she, in effect, resisted being perceived as party to the academic discourse. Although in her process writing, Jung-ah, minimized the importance of becoming a writer on the writing process, identification as a writer affects FL learners' comprehension and, in turn, their participation in literate activities.[20]

Jung-ah's contradictory discourse practice—pushing the stereotypic image of the academic discourse while attempting to position herself outside of that representation—seems to be an indication of her inner struggle in balancing her student identity and her writer identity. Her conduct is regulated by the teacher/institutional discourse; going a step further, Jung-ah raises the stakes even higher by declaring, "*I have to write some essays and the topics are hard and that's when I would become a bit anxious, but...*"; by the "*have to,*" she is taking almost a deontological stance, turning the statement into a moral obligation, whereas she constructs any current engagement as specifically superficial, functional, and mitigated ("*sometimes*"). These subtle strategies, the disguises of which are controlled very carefully to project a consistent positive front, are not disregarded by academic writing. Although Jung-ah seems to portray herself as the force of a good student, the whole political world is ideologized into different factions; consequently, some parts of the writing process react rather differently from others.

Jung-ah reported an increased feeling of identity with her section of the classroom when she began working on what she would eventually turn into her piece. As she focused more and more on her essay, she became increasingly focused on isolating

[20] "Identification" is really a foundational act in every rhetorical encounter between disparate peoples.

specific words in the literature on her topic. She described the change she underwent throughout the stages of her writing process:

> *(2) I think for me to write, reading is very* ***important*** *skill.* ***Otherwise, you don't know what to write****. Sometimes I will—this was my reading I was reading recently. So I was thinking that if I could use stuff in my essay and perhaps I will try to link the things together... Yeah, I have one that I use exclusively for my essay.* (Jung-ah, discourse-based interview)

> *I found that* ***now I am more sensitive to my topic*** *whenever I read...I will think about whether or not this is* ***related*** *and maybe I will pay attention to the term that I use and I found that I am consciously.*[21] (Jung-ah, discourse-based interview)

In Turn 2, Jung-ah begins her focus on the institutional markers of writing, by capturing the institutional focus on reading as a merging of the broader discourse of production, consumption and efficiency. Reading in this context is a functional process, involving a power dynamic whereby "they" set the reading and determine its format for reasons of which "we" are not aware. Reading is one demonstration of a production of "important" social behaviour; when this response is read beside that of Turn 1, writing assumes a second dimension. Writing in this context is about the "right" ideas being imparted as information to all that are able to read it, a reproduction of the various configurations of literacy, which suits the consensus view of what-counts-as-writing at the social, institutional, and individually interactive levels. Writing is therefore embedded in the categories of student talk, which capture the "people-in-the talk" as a productive conceptual site. This is clearly an illustration of the realization that reading and being exposed to more text will help students to internalize some writing conventions, something that writing teachers often assume or hope will happen, which makes it reassuring to hear a student explicitly point this out.

Writing is an "important" (functional) component of learning, with all individuals deemed to have adequate literacy skills being capable of reaching their fullest potential, and of being able to enjoy greater access and social opportunity. This response alone is a subversion of the popular public discourse of access and opportunity, and represents

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[21] She is working to build extensive meaning, value and relationship frames. This is achieved through a series of moves that act to justify the type of reading she does, articulates the specifics of what that reading entails, and evaluates that this process must be done for a relevant, albeit unknown, purpose.

Jung-ah's attempt to bring public discourse to bear on institutional and personal inflections of writing. Writing, in this light, operates as a form of "intellectual and more protection" (Freebody, 1992, p. 53) for the individual. In her anecdotal evidence, locating the student-writer as a performer in the "functional" practice of academic writing (Goffman, 1959/1969), Jung-ah again establishes a relational pair. The apparently disadvantaged position of individuals with poor literacy skills is merely implied in the acknowledgement that "*otherwise, you don't know what to write*," which enacts the reflexivity of our living in late modernity: "Living in circumstances of [late] modernity is best understood as a matter of the routine contemplation of counterfactuals" (Giddens, 1991, p. 29). The contradiction here is that the obvious and deliberate construction of literacy as a "social" act conceals a student sub-text. Those constructed by the academic community as learners assume the sole responsibility for struggling to meet academic literacy standards, and for accepting the consequences (Giddens, 1990) for the "self" of succeeding or failing in this attempt.

Su-min, although recognized as a hard-working and good writer who has received high grades in her writing courses as well as her other courses,[22] stated that she did not feel fully confident in writing papers. She also stated that her anxiety level was related to the amount of time she had to write. Su-min commented on her confidence in the following excerpt:

> *I don't feel confident all the time, and the main reason is that* ***I am just afraid that my paper might not be so organized***[23] *and my idea could be contradictory - for I always think* ***too much of everything****...Do I feel anxious when I have to write papers?* ***I think that as long as I can focus on what I write*** *and I've got a whole block of time, I don't feel that anxious.* (Su-min, discourse-based interview)

It seems that Su-min was extremely aware of her limitations in organizing her thoughts in writing, and this awareness of her weakness might have made her lose confidence as a writer. Unfortunately, she did not seem to have found solutions to cope with her limitations.

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[22] It is likely to be partly a result of her ability to evaluate the value of the different activities and work on her writing.
[23] She follows some of the typical process-writing precepts in her writing, as she openly expresses her fears and strategies.

The subject positions open to students within the institutional space of the local discourse community are described in this account as mildly empowering, as well as potentially self-limiting. Within this account, Su-min has the power to choose a subject position within the discourse as either that of a survivor or, alternatively, as disempowered. What is compelling about the role of victim in Su-min's particular account is that for the student it is read as self-victimization rather than as a systemic issue. Su-min paints the reader-writer relationship as a struggle; the self is heavily involved in this struggle through the choices made in mediating the social and cultural process of discourse, and academic writing practice. The representational aspects of the survivor not only entail heightened literacy capabilities (success) but also extend to include the willingness of the writer to accommodate reader expectations.

People who experience themselves as being outside the desired discourse are more likely to have insights into the workings of the discourse and its connections to wider social institutions and arrangements of power than people who are enmeshed in the discourse (Gee, 1990/1996). This is a point taken up by Fairclough (1992):

> [This] contradictory interpellation is likely to be manifest experientially in a sense of confusion or uncertainty, and a problematisation of conventions. These are the conditions under which awareness as well as transformative practice is most likely to develop. (p. 90)

It is at this point that the opportunity to critique the naturalness of discourse and discursive practices can occur. In trying "*too much of everything*" on the path to mediating an effective discoursal identity, student writers can incur the wrath of the reader, and inevitable and consequential victimization, through noncompliance with the functional "goals" of the course. These goals are identified in the above extracts as "*writing and assessment*" geared toward "*getting a good mark.*" In making these discoursal choices, the writer is engaged in a process of choosing and moving between textually mediated ideologies, distinguishable as perspectives of professional and disciplinary constructs rather then political ones. That these ideologies are oppositional to some students is a feature of both the participant accounts provided here and the literature (Belenky, Clinchy, Goldberger, & Tarule, 1986).

In Su-min's account, there is a strong sense of uncertainty and insecurity about social relations, indicated as much by a wavering between aspirations to total control through total knowledge as by the overly formal syntax. Much could be said about the social world and its relations that have given rise to and are reflected in the generic form of this text. Su-min needed to produce rules that might guide the safe conduct of a new context and clearly felt uncomfortably lodged between the attempt to impose authority and the reality of friendly social relations. My point is to show just how precisely these social facts are reflected in the generic form of the text.

Although when Su-min arrived, she did not feel confident in her abilities in writing, she benefited from the instructor's close oversight of her progress. As a result, her subject position appeared to be positively inflected throughout her writing process. Though she felt that she sometimes made what she referred to as "very stupid mistakes" in her writing, she was happy with her work. She seemed to consider herself an apprentice for whom mistakes were just a part of the process, as she explained when reflecting on her writing: "*I cannot say I'm a qualified writer. But I'm learning from practice, I think*" (mentioned on another occasion; field note), which enacts the reflexivity of our living in late modernity.

Su-min's progression through her course suggests that the reason she did not feel inadequate or frustrated in the ways that Min-jung and Jung-min both did was that she was able to work effectively with the instructor's expectations, a task that was made easier by her instructor's belief in Su-min and willingness to support her efforts. Hence, Su-min positioned herself positively as a developing apprentice. As she completed her essay, Su-min was in a setting that seemed to have been created by student writers as an attempt to support their sense of self.[24] Furthermore, she had made significant progress in her writing process, not so much because she was a superior writer compared to the other participants in the study but because the instructor's expectations facilitated opportunities for her to begin participating *professionally* while she was still in the writing process. The effect might be the same whether the student's lack of self-confidence forces the instructor into a role of authoritative expert or the instructor establishes an authoritarian

[24] For Su-min, how she wrote about her topic and the kinds of revisions she made were determined largely by her sense of what it was that the instructor "*wants to hear.*"

relationship with the student because she believes this is the best way for the student to learn and improve.

Su-min commented that she thought that the instructor was looking for well-thought-out arguments. She also stated that she felt there had not been a change in her instructor's expectations, as "*the instructor has always expected a high quality of writing,*"[25] but she is by no means a totally self-absorbed or casual student. Her comments about her impressions of the instructor show an admirable reflectiveness about the teaching situation.[26] She observes that, with such an instructor, "*we didn't get a lot done*." She appreciates the lectures from a course (perhaps suggesting more responsiveness to authority than she acknowledges elsewhere) and observes that the focus on grades corrupts students' perspectives because of students' absorption in the instructor's grading style. Min-jung, on the other hand, reiterates a comment she had made in the first interview, stating that she did not have a clear idea of the instructor's expectations.

Jin-ju, one of the HP group writers, showed great confidence in her ability to write, but this confidence did not prevent her from have writing anxiety. A description of her anxiety can be seen in the following excerpt:

> *I think...I am a very good writer and I have confidence in my writing ability. But this does not mean that I don't feel anxious when I have to write a paper...Whenever I write, I have anxiety...I don't get over-anxious, but I still have anxiety.* (Jin-ju, discourse-based interview)

Jin-ju indicated that she had some anxiety about writing in the interview, but based on her mainly light-hearted utterances in the interview and relatively account on the questionnaire, Jun-ju's anxiety level seemed to be moderate. She felt very positive about writing, but the difficulty of the task created negative feelings of anxiety.

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[25] She recognizes the importance of planning in her writing; planning is not done for its own sake, but it should be done with the purpose to produce a well-organized and coherent essay.

[26] Aware of her social role as a "student" and the essentially evaluative context in which she was writing (Johns & Swales, 2002), Su-min felt she needed to construct a knowledgeable persona of herself as far as the academic writing was concerned.

All of the LP group writers revealed that they lacked confidence in writing papers, the reason for this being their unsatisfactory performance in their writing course. Min-jung, one of the LP group writers, attributed her lack of confidence to the strong competition that she experienced in this course and low course grade she received in her writing course.

> *(3) I usually don't have much confidence on my writing ability...Maybe it's because my grades in writing course are low. Actually, my grades in general English course were pretty good, but since I got to this program, I felt that the teachers were a lot stricter and my classmates were really good writers. Then I started to feel how* ***I could be a writer*** *so badly*[27] *...So I started to lose my confidence.* (Min-Jung, discourse-based interview)

The consequent choice to align oneself as a writer with the dominant aspects of the discourse is, as participants' accounts indicate, a complex one. It encompasses affective, cognitive, and emotional states. It can be reasonably faked; the colonized are always moving from one discourse to another multiple identities provide for insider and outsider status grounded in different situations and times, and discourses of themselves are not monolithic but tend more often than not to merge with one another (Swales, 1990). As a consequence, the diversity of socially available options for the self is embedded in institutional contexts, reflexively made and achieved amid a puzzling diversity of available options (Giddens, 1991).

In Turn 3, Min-jung engages in an elaborate substantiation move that involves triangulation between her, the general English course, and the teacher. To accentuate the markings of the literate, Min-jung draws on the first of her external references—her previous course (the instructor)—to provide a compelling account of how writing can transform personal capabilities, and redefine social opportunities and relationships. The impact of this move is significant, as it at once demonstrates Min-jung's competence within her social world—the university—and transfers the substantiating move to a

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[27] Min-jung does seems to find the rigorous expectations of academic writing a challenge, in part because that challenge gives her the opportunity to distinguish herself from others. Although she certainly does not see being a student as something one should strive to shed or overcome by conforming to a "academic discourse," it seems that Min-jung remains unsettled about whether to approach her *bifurcated* identity through a both/and or an either/or logic.

previous course, which is constructed as holding a contestable position outside that on display.

The instructor is described by Min-jung as "stricter." She has "*broadened* [Min-jung's] *outlook on life*" to the extent that she is provided as an example to validate Min-jung's writing practices and frames. Implied in this analysis is a view of the academic literate as a continuous learner and an acknowledgement of the need for literacy skills as the basis for participation in higher education specifically and in contemporary society in general. Writing within the academy is an apparent inoculation for the moral well-being of individuals. Writing as a concept of significance is used to mark the subject who has actualized from the subject who has fossilized (Graff, 1987, 2001). This is not only a personal perspective in the context of Turn 3 but one that is validated by the social actions of contextually relevant members. In this light, writing can be recognized as a description of a local practice, with cultural as well as moral systems of order that, in turn, attach themselves to the actions of community members.

Writing is seen here as the degree to which the person has colonized new and valued sets of social practice. This is reflected in two key moves. First, Min-jung continues the move she initiated in Turn 3 in explicating the common links between the writing course and the general English course. Second, Min-jung uses that linkage as the basis for an extreme case formation involving once again the "*my classmates.*" Still described as "*my classmates*" who get on well with Min-jung, previous course presents is now intimidate and disempowered. Min-jung presents an elongated perspective display as a testimony to her own literacy prowess—certain kinds of doing writing as affirmation.

Min-jung shifts the validation device from her to this other person, in constructing herself as a "victim" in the implied context over the meaning of writing. The attribution process in this case establishes a cause-effect chain, in which the transfer of writing is taken to the reapplication or tailoring of some existing skills, knowledge, and values to a different purpose.

Min-jung's excerpt shows that writing includes members' reproduction of overlapping and dependent contexts of meaning at the "social" and "disciplinary" levels. In this way, meanings of writing are socially constructed. The method employed here allows a way of making explicit and analyzing the discrepancies between what is

assumed to count as writing and what is actually taken as writing in the academic setting. Aspects of the self are implicated in the practice of literacy, as the following section shows.

Min-jung's passing grade in the general English course at university was a passport I was now questioning. When I first spoke with Min-jung about her writing, she seemed surprised and offended. She told me that her instructor in the previous course had given her an "A." Although limited English proficiency partially explains Min-jung's alienation from the course, two other factors also played a powerful role. These impediments to her wholehearted participation were, first, that she believed she had been unfairly required to take the class. Second, she found its curriculum irrelevant. Both of these impediments were based on the particular sort of "*bicultural* ambivalence"[28] that Min-jung experienced in this setting, her particular conflicts.

Min-jung began her undergraduate study in an essentially negative subject position on the margins of her academic department. She also began to struggle with her writing once she began taking literature courses during her second semester. As she said, "*My situation is totally contrasted with my expectation.*" In a very real sense, the change Min-jung had undergone was, in fact, from the positive subject position she had enjoyed as an undergraduate student in the previous course to the negative position she occupied in this context. After all, once in the context, these previous aspects of her identity had little positive bearing on whom she perceived herself to be. In addition, Min-jung saw her status as a student as an impediment to her gaining a positive position in the discourse community. In examining the mismatch between Min-jung and the instructor, I found not only divergent goals but also divergent expectations about the nature and amount of writing that would be required. Min-jung initially expected, she told me, that the composition course would be "*really easy, and I would pass with an A.*" She apparently also believed she could do this without expending much effort. When I asked Min-jung in early May why she had expected the composition course to be easy, she mentioned her general English course the previous semester. She received an A in that class, she

[28] The difference in interpretation between the two *cultures* was the soil in which indigenous experience of literacy grew.

explained, writing 1½-pages papers about personal experience. She assumed *writing* would be the same. She told me,

> *I thought I would just write something on the paper and turn it in. In composition, I could write whatever I wanted. When I was writing about my story, I know how to do that. I just tell what I watch. And I can make up things.* (Min-jung, discourse-based interview)

By way of contrast, in the composition course, Min-jung now realized,

> *The instructor wants us to understand the reading...**But now**...use big words, different words. I'm looking in the dictionary all the time*[29]*. And it is totally new for me, a subject that I never learned...**I have to strive to show that I can do it.***[30] (Min-jung, discourse-based interview)

Min-jung's experience in her previous course, then, led her to expect that she would write personal essays. It also caused her to undervalue the importance in the academy of error-free prose. The instructor, as she has already noted, is like many teachers in the disciplines who are willing to overlook a certain number of surface errors. However, when it comes to major mechanical mismanagements, ones that present time-consuming obstacles to her deciphering the student's meaning, her tolerance is limited.

By contrast, Min-jung's general English course teacher was, apparently, more forgiving. Min-jung told me, "*She was sympathetic... She understood and said grammar wasn't important. She cared about my content.*"[31]

Min-jung's expectation that the instructor would value content over form was, as I have indicated, not altogether wrong, but there were limits. Moreover, the content required in the composition course was, as Min-jung quickly recognized, less familiar to

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[29] This belief results in her frantically trawling through dictionaries, looking for more "*academic*" synonyms. She felt that such professionalism in writing was important, as she thought it was something instructors would look for. Language issues were inseparably intertwined with professional matters and seemed to occupy a central position in Min-jung's *professional* identity.

[30] It comes from the feeling of belonging to a *transcultural* community, based on a common sense of modernity. This language appears in Min-jung's response to a question about voice or persona in academic writing and seems to suggest that when Min-jung says "*strive*," she means "change." "*I try to change, strive*," she says elsewhere when asked to talk about the feedback she gets from the writing instructor. This seemed to be a reflection of the comfort level and sense of community that Min-jung had engendered within her classroom. I suggest that Min-jung's perseverance and her courage to challenge linguistic rules of use that limited possibilities for herself intersect with her identity as a student

[31] For a possible explanation of this teacher's emphasis on substance to the exclusion of form, see Mutnick, 2000, pp. 77-78.

her than that in the language course and, therefore, more demanding. Thus, not only was the content of Min-jung's writing not what she expected, the frequent assignments[32] also meant that she had little time to consider language-related issues, something that had helped her with drafts of her essays for the composition class.

In summary, Min-jung's expectations for writing in the composition course, based largely on her experiences in the general English course,[33] were unrealistic. The confusion, in which Min-jung is represented as being stems from the tantalizing way in which she was being offered literate practices rather than from any intellectual shortcomings or "mystical" thought on her part. The scene described by Min-jung could be taken as a precursor of the more fully developed political uses of writing (which I describe in greater detail in the next chapter).

By semester's end, Min-jung was able and willing to try the sorts of doing the work of a writer described above; to engage, in her final exam, in some limited "objectification," to use Freire's term (1970/2000, p. 24); and to contextualize her situation.

> *[B]ut I always turn out to write many pages...I don't really know why.* (Min-Jung, interview)

She also reported that she was afraid of making grammatical errors. Reflecting on her experiences, she remarked,

> *I don't have much writing experience in English, so I feel insecure about writing. After I write a sentence, I have to check, I have to look it up in the dictionary to make sure I'm writing the correct sentence...And I have to be very, very careful about the word usage.*[34] (Min-jung, discourse-based interview)

The existence of the different entry points speaks of a sense of insecurity about the readers, a feeling of fragmentation of the audience—who now are no longer just

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[32] This assignment is one of the best ways to become a successful writer, and to show students that writing and reading are interrelated (Hirvela, 2004). Through frequent practice, Min-jung slowly increased her sense of audience and learned how to add more details to make her essays easier for her reader to read.

[33] It is to be expected that the Quality Reform (Foster & Russell, 2002), with its strong emphasis on writing at all levels, will result in a much greater focus on writing pedagogy that is rhetoric, genre, and process based.

[34] Her challenge is in negotiating competence and membership in the classroom, although she had a strong desire to participate as a competent and responsible member.

readers but temporary visitors, a quite different action being implied in the change of subjectivity. Commenting on the qualities of her instructor, such as rigour, Min-jung seems to want to identify herself with this instructor. I believe that such identification has played an important role in Min-jung's appropriation of the discourse practices and construction of membership. By contrast, her limited identification with full-fledged members in the classroom community seems to have constrained her appropriation of its discourse practices.

The instances where Min-jung brought in her personal views were linguistically marked by frequent usage of the personal pronoun'I'. Here her own personality and experiences became foregrounded and she talked about things that are important to her. These utterances are also characterised by frequent use of verbs describing mental processes 'I have to be very, very careful...,' that also indicate a more personal view, giving the speaker the role of a senser. Here, we have a unique perspective of a person in a particular spatio-temporal position (Bakhtin, 1993). Throughout the interview, multi-voicedness was manifest in the ways journalism was discussed. Often Jouni started by identifying a general point of view ^ objectives of the profession and/or its practical tasks ^ and then shifted to expressing his own views, experiences and habits. Given the linguistic and grammatical variation (e.g. between the pronouns 'we' and 'I' and different transitivity choices) the speaker portrayed herself as a person who is committed to the ideals and objectives of writing course, but at the same time has a strong personal involvement. The discourses of the social level intertwine with the situated experience of an individual.

The LP group writers responded differently from the HP group to the questions about writing anxiety. Min-Jung reported that she always had high anxiety during the composing process due to her lack of confidence. The problems that she encountered during the composing process seemed to have aggravated her anxious feelings, a feeling of fragmentation of the audience. The following illustrates her anxiety:

> *I am always anxious...because **I am afraid that I might not be able to finish the paper**...I am afraid that I will have no idea for my essay, but I always turn out to write many pages...I don't really know why.* (Min-Jung, interview)

Su-kyung and Jung-min, of the LP group writers, also articulated that they did not feel confident about their writing ability because of the negative feedback they had received on their papers and the low grades that they had obtained in their general writing course. Jung-min's description of her loss of confidence as a writer depicted what they experienced:

> *I think my writing ability is slightly below the average...In high school, I was often praised by my teacher. But after I entered the university, I felt that I received any positive feedback, and my grade was usually worse that the average...So I didn't gain any confidence in my writing ability. I often just tell myself not to bother too much, just write and give the paper to the teacher...It's not that I feel real anxious about writing...It's just that I don't have the confidence.* (Jung-min, discourse-based interview)

Jung-min did not seem to feel anxiety directly during the writing process, as described earlier in her discussion. She appeared to employ a kind of "escape strategy" to deal with pending anxiety; that is, she told herself not to worry about her problems in writing but "just to write and give the paper to the teacher." This strategy might have helped prevent her from getting too anxious about writing, but it has not helped her in promoting her confidence in writing.

Jung-min's subject position had changed considerably during her course. When she started out, she struggled to produce writing that conformed to her instructor's expectations. However, Jung-min never felt that her difficulties positioned her quite so negatively: "*What I was writing, it was not so crazy or out of context. The problem was the English.*" Accepting that at times she would struggle with her English, Jung-min did not respond to linguistic difficulties in a way that suggests they negatively influenced her self-concept, as is evident in her recollection of her response to her instructor's reaction to her first paper:

> *I didn't panic. I didn't cry. I didn't think about quitting...I just wait and see, and say, "I think she might be right."...From that moment until I finished, I never panic or get depressed or get discouraged. Just wait and see and work. And say, probably, "I know that it's not good but I know I can work it out."* (Jung-min, discourse-based interview)

When she struggled to fulfill the expectations of her classroom community, Jung-min maintained a positive subject position by defining herself as a learner who was capable of overcoming obstacles. Also, like Su-min, Jung-min viewed herself as an apprentice learner, one for whom linguistic difficulties were an inevitable part of the process.

Su-kyung,[35] another LP writer, mentioned an important factor that determined whether she would feel anxious about a writing task. She felt that if she had enough time to work on her papers, she would not feel so distressed and anxious.

> *(4) If I have much time I can do my own way, I can think it thoroughly...**I know it's not a good method to write the same words in one paragraph**, so if I just know [one] word I can find in the dictionary, **find other words**...If I have to write a short time, I don't have very good idea.* (Su-kyung, discourse-based interview)

Most student non-native speakers (NNS) who have taken the Test of English as a Foreign Language (TOEFL) are familiar with the notion (but not necessarily the term) of lexical redundancy, because the test the section on Structure includes items with redundant meanings. In studies of particularly problematic errors in NNS students' writing, university faculty repeatedly indicated that inappropriate and redundant uses of vocabulary are among the most obvious shortfalls in L2 academic texts—on a par with errors in verb tense and subject-verb agreement (Johns, 1997; Santos, 1988; Vann, Lorenz, & Meyer, 1991). This limitation clearly weighed heavily on Su-kyung's mind. She said repeatedly that limitations prevented her from finding ideas that she felt satisfied with and accessing appropriate vocabulary to express those ideas.

In Turn 4, this idea is revisited as Su-kyung details the "expansive" influence—"*I find other words.*" In taking up the discourse practice of the community, she is now searching for "*certain words*." The experience of being a student is a transformative process, in which the self is implicated and inflected through writing practice at the social and disciplinary levels and the "instance" levels. Su-kyung is able to mark precise points

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[35] She had this experience right before this research, that is, in the composition course. Her perception of her experience and her contexts, as well as her production of written texts, were shaped by both historical and contextual factors. In addition to academic voices, she incorporated into her essay voices that appear to come from outside the university. This analysis of student writing can emphasizes the multiple and variable voices assumed by the participants.

of reference in terms of how her language use has expanded at the social level, how she is becoming more coherent within her "discipline", and how she able to transform her relations with her instructor at the instance level through writing practice. Su-kyung uses the relational pair of "everyday" discourse to substantiate her claims to literacy capabilities. The reason for her sense of self and of her literacy capabilities is her engagement with writing.

The account given draws heavily on the listener's accepting Su-kung's conceptualization of writing, or, rather, of variations to this, as a "problem." The effect of the use of this metaphor is the creation of a binary (Graff, 1987), the "tyranny" of which is invested in the hierarchy of the relations it describes. Writing occupies a privileged position within the literacy constructs of Su-kyung. From this point on, she engages in a perspective display that assigns to writing a kind of rigour that conceptually elevates it. In this way, metaphoric language functions in the same way as membership categorization work, which often relies on a silent relational pair to confirm the direction of the attribution work. The stability of meaning that this binary aims to create depends in part on the extent to which each of the paired binaries possesses qualities that successfully delineate it from the other.

To summarize, the HP writers did not always possess confidence, and their confidence did not always relate to their anxiety level. The LP writers all showed a lack of confidence in writing papers, which they attributed to low performance in their writing courses. The anxious feelings that they experienced in writing did not always correspond to their confidence level, depending on the time factor in one student's case and on a coping strategy in another instance; that is, students' perceived writing competence is a better predictor for FL writing anxiety than FL writing achievement is. This suggests that foreign language instruction should foster students' perceptions of their competence, in addition to developing their writing skills.

As these extracts from the interviews indicate, multiple considerations entered into even a simple statement of an EFL writer concerning writing improvement. The substance and quality of self-knowledge differed from person to person. The EFL

writers' orientations to their writing intermingled with their senses of their situational/institutional conditions for writing and self-development.

I have organized my findings to highlight the themes I identified, beginning with self-as-writer. Next, I present patterns across each case, emphasizing the task representation toward writing. Finally, I identify the discursive strategies that influenced students' writing practices and attitudes toward writing.

CHAPTER 7

TEXTUAL REPRESENTATION IN METAKNOWLEDGE: TRACING AUTHORITATIVE AND INTERNALLY PERSUASIVE DISCOURSE

I will begin by characterizing the rhetoric of critical students' self-representations in their assignment work, focusing especially on the metaphors and commonplaces that reflect and shape these students' assumptions.

Critical Moments in Metacognitive/Dialogic Knowledge Building

Development of metacognitive/dialogic knowledge is certainly a long-term process, yet as I traced this process for 6 participants, I found certain critical moments at which they made visible leaps in knowledge construction. The writers encountered more resources for knowledge building in these tasks, and they expended the time and space to marshal these resources. I recount here students' writing knowledge development as they worked on writing tasks.

In analyzing the data, I observed that each of the participants appeared to have invested time and energy learning the conventions of her section of the classroom community. Ideological becoming[36] appeared to be a factor that influenced the focal participants' feeling of identity with academic department and came to represent how, over time and place, they felt increasingly comfortable with community-sanctioned means of communicating ideas in the classroom.

As I continued to investigate the notion of ideological becoming, it became clear that there were various levels of students' emerging authority and that each of the focal participants came to that knowledge in different ways. Adopting Lave and Wenger's (1991) concept of *legitimate peripheral participation* and Wenger's (1998) concept of *community of practice* to the classroom,[37] I came to see the classroom as a stratified

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[36] The rich and complex "contact zone" (Pratt, 1991/1999, 1992) inside the classroom yields plentiful opportunities for students to decide what will be internally persuasive for them and, consequently, for them to develop their ideologies.

[37] As its affinity with Lave and Wenger's (1991) legitimate peripheral participation seems to suggest, metacognitive process is an ongoing process that occurs on a continuum as learners gain greater levels of expertise in the social, communicative, and cognitive practices of their fields, a process that does not cease on the learner's graduation.

community in which members—each sharing overlapping membership in a variety of communities—come together to engage mutually in a joint endeavour, and they share a common repertoire of knowledge and language. Moreover, as in a community of practice, I came to see that it was through mutual engagement in a joint endeavour that newcomers and experienced members of the classroom learned the practice of the community.

As I investigated the focal participants' regulation of their academic writing process, I came to see them as passing certain marked and unmarked boundaries that made them both more familiar with the rules and more accepted by others in the community of their program, their section of the classroom (Wenger, 1998). Although marked boundaries consisted of specific rites of passage, such as qualifying examinations, crossing unmarked boundaries (such as becoming more aware of instructors' expectations, learning the different roles associated with various forms of text in the community, and assuming critical perspective that fits the community's expectations) also contributed significantly to the focal participants' feelings of identity.

Applying Bakhtin's (1981) observations, I might reinvest in inquiry into the centre and system,[38] hoping eventually for dividends for the self. I invest in system and centre not as something necessary for communication and or even as confirmed (the unitary language is only posited, an eminence of consciousness) but as a "real presence" nevertheless, and an inconclusive condition of ideological becoming as "an intense struggle within us for hegemony among various available verbal and ideological points of view, approaches, directions and values" (p. 346).

The Focal Participants as Tightrope Walkers

This subsection introduces metaphorical images that emerged in the analysis of the data but that did not play out as fully in the data. As a qualitative researcher, I found that a metaphor that came to mind during interviews with the focal participants was that of their being in a balance that required their finding their way to the centre. Like tightrope walkers, who, with the help of a pole, manage to keep their balance but, if the pole drops too low on either side, will lose their balance and fall, the focal participants

[38] Writing prompts, course syllabuses, student drafts, written feedback, and response to feedback work together as a system of genres.

tried to determine how to balance the text with respect to information. In other words, they were conscious of the various linguistic choices and their effects on the text.

Acts of Authoring: Creative Answerability—Shift Shaping

Jung-ah was quite happy with the content and the logical structure of her essay. The only comment regarding her essay was that she did not use appropriate terminology. The following passage reported by Jung-ah indicates the writer's self-positioning as an author. In the text of the paper she brought to the interview, Jung-ah speculates about why she is so drawn to, so taken with, reading as a medium. In effect, her paper raises issues of sense and affect.

> *I think I have done a good job on the whole. I expressed what I intended to say. The only problem I had is that I* ***had forgotten some commonly used vocabulary in this essay.*** *I guess it's because I haven't read many books. I probably won't make too much change in the ideas and logic if I have to revise my paper, but I think that I need to improve my vocabulary a little bit.* (Jung-ah, discourse-based interview)

The explaining of phenomena by reporting the beliefs and views in the field highlights the constructed nature of much disciplinary knowledge. The student's choice of mental and verbal processes ("*commonly used*") allows for the possibility that these views and beliefs might not be the argument that the student will ultimately accept or synthesize with another argument. If the student had chosen a more "fact-like" writing process and generic participants, the writing process would have reflected a more homogeneous and static perception of disciplinary knowledge, rather than one that encompasses competing perspectives. The form of knowledge telling as exemplified in Jung-ah's excerpt appears to be an important precursor to her undertaking textual analysis and critiquing traditional discourse, such as the dominant ideologies informing academic English and democratizing academic English discourse.

Jung-ah engages in an elaborate perspective display, which conveys an expressive message about her identity as student—"*a good job.*" In this display she positions herself as an actor within the discourse of the academy: Her expression "*what I intended to say*" is listened to by others and, in turn, what she "*say[s] intelligently*" is part of her academic

or student display. In her talk about these particular discourse practices, Jung-ah is displaying the persona of a member of the academic community.

Jung-ah's claim that she has "*forgotten*" her *culture* takes a similar shape. She appears to have responded to her proximity to the academic discourse by vigorously jettisoning many of the practices characteristic of societies in this part of classroom. Assuming that reflexivity entails an anticipation of the regard of others, Jing-ah's actions suggest that she suffers, if anything, from a surfeit of reflexivity.

The instructor tries to encourage her further by saying "*Is it a bit difficult?*" To the instructor's encouragement, Jung-ah responds, "*I had forgotten some*" with a short laugh. Jung-ah's laugher[39] could be interpreted as a "face-saving" strategy (Brown & Levinson, 1987). In this scene, there are shifts in both the medium of communication and the participatory roles. With the display of her knowledge, Jung-ah assumes the position of authority as well as that of "knowledge holder." Here, laughter helps Jung-ah to raise fundamental concerns she has about being a student in higher education while minimizing the potential for such comments to disrupt a conversation with an instructor.

In authoring her student existence, Jung-ah is preoccupied with the acquisition of "*common vocabulary.*" In this excerpt, she engages in a dialogue with the voices of two different invisible, but palpable, audiences. One the one hand, she invoked the voices of the more experienced, and her own voice ultimately agreed with them. On the other hand, she actively anticipated the semantic positions toward them, as Bakhtin (1981) has pointed out. In responding to her new social reality, she found that she had to abandon her former writer discourse so that she could gain access to new discourses.

This example focuses on the relationship between authorial presence and wordings in students' texts. Jung-ah's feeling that she could not use *her* words for writing an academic essay was a central theme in our first discussions around her writing. She felt strongly that she could not use her words, which were common and not good enough, yet at the same time she was worried that if she used other words, her written texts would not make sense.

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[39] Jung-ah does one thing here to minimize the risk to the talking relationship with the instructor. Here the laughter can be read both as embarrassment and as a means of deflecting attention away from the embarrassment that Jung-ah feels about not knowing how to write in academia. As adults, with substantial life experience, students often feel embarrassed, even ashamed, to be told what they feel they should already know.

This student writer had to balance her self-presentation with what she understood to be the profession's values: She had to negotiate her personal and *professional* identities. Unfortunately, Jung-ah's instructor did not see what the researcher saw: Jung-ah's struggling to achieve this balance, this "discoursally constructed" identity (Ivanic, 1994, 1998, p. 17). My hope is that the case of Jung-ah will give teachers a better understanding of just how complex and sophisticated a set of knowledge and understandings a writer needs to deploy when engaging in academic literacy practices. Becoming a proficient writer in any community of practice, curricular or extracurricular, means learning more than appropriate formats; it also means learning to take on the identity and values of experienced community members. One way to facilitate this move is to talk explicitly about the role expectations involved, and to point out that they are an effect of history and that assuming a professional or student identity does not negate all of the other identities that human being always have.

Through dialogue with the instructor and, increasingly, with other students, students came to identify themselves with the literacy practices of that classroom. In consonance with the view of learning as coming to identify with a community of practice, Rex and McEachen (1999) noted that "students' actions in learning academic English literacy occur at the level of identity, selfhood, and personality" (p. 71). The challenge to acquire this identity was facilitated by the teacher, who modelled the behaviour of close textual reading to "make a case" for a particular reading. All cases were equally valid as long as they were textually supported. A student was even allowed to have a more authoritative reading than the teacher, as long as that reading followed classroom norms for being textually based. During one exchange, in which a student had provided a more accurate close reading of a text than the teacher had provided, the teacher took the opportunity to affirm the student's good work and to regain her authority by incorporating the student's reading into her own continuing understanding of the text.

Jung-ah: *I just made that one up. I just make things up. I don't know, I just pick things and I just use it, words that I like, I'll use them yeah. Instructor's noticed it in the lesson as well.*
Researcher: *What does she say?*
Jung-ah: *She says you try and use word in the lesson. I say, "Do they sound draft?" "No," she says, "It's as if you're aware of these*

words, so that's why you're using them." So I just think, oh all right.

With whom is the author allying herself with? With whom is she not allying herself with? Whom is she attempting to ally herself with and critique all at once? Jung-ah said, "*It's as if you're aware of these words, so that's why you're using them*," which tends to signal neutrality, perhaps a recognition of Jung-ah's importance (to the teacher/discipline) without the teacher's affiliating too strongly with Jung-ah. Jung-ah asserted, "*It's as if you're aware of these words, so that's why you're using them.*" signals deference to Jung-ah's authority, though perhaps involving some parody or duplicity, because the instructor used and valorized her exact words but left off the quotation marks.

This episode[40] illustrates two points about using language: first, that "wordings" are closer to what the student writer means when, like Jung-ah, they talk about words or the big words that one is expected to use in academic writing, that is, they are referring not necessarily to single words but to phrases, clauses, and sentences; and second, that they want opportunities to try out wordings on real and trustworthy addressees, usually absent in essayist literacy practice, and, in so doing, to try not just saying but also being somebody else. By writing in this way, Jung-ah gives the impression of, to use a writer/editor metaphor, "reading into" this way of thinking about the essay: She is being positioned by the discourse. Jung-ah is taking on the discourse of her discipline, which, through these syntactic conventions, turns literate activity into a set of abstract generalizations in which the writing processes and writer responsibility are backgrounded—a stance toward a dominant discourse that she might or might not want to appropriate.

Jung-ah:	*Maybe I should be using very "high" vocabulary.*
Researcher:	*Academic?*
Jung-ah:	*Yes, the way it's supposed to be. I don't know if I should get me a list of really nice wording or whatever and try to put it wherever I think it should go. What I try to do is to get*

[40] I do consider this episode as a literacy event (Heath, 1983) because the interaction demonstrated discursive features and media (e.g., written symbols) that are characteristic of other types of literacy event. This event served to promote the development of vocabulary, review grammatical structures, and develop other skills that are important in order to perform "story-telling," a genre that is commonly associated with "literate" behaviour (Gee, 2000; Heath, 1983)

> *[words] from classes, to get them from the teacher, like "the rationale" that was from [my teacher], she uses this kind of wording and in the document that sounds better than "the reason for this."*

The follow-up told me more about how different positions of the writing process had carved out personal niches and about Jung-ah's motivations for her essay. With respect to discourse, her shift in interpersonal representations—from "commonly used," to "high," to the "the rationale"—was also interesting, perhaps a sign of the multiple social footings[41] for students working on their writing, perhaps also a sign of her negotiating my status as a researcher. Jung-ah's desire to find alternative "*academic*" words reinforces the idea that she wanted her assignment to look like an academic piece of work rather than a general essay.

Coming to understand that her instructor expected her to include "*pretty much my own ideas*," Jung-ah was able to avoid intertexuality problems throughout the rest of her writing process and became confident in her ability to conform to the rhetorical expectations of her instructor. That the instructor viewed what she did as "authoring" not only reveals the culturally sensitive application of the term but, more important, demonstrates the importance of FL writers' being able to reconcile the rhetorical values of their previous cultures with those of their discourse community. Jung-ah attributed her own ability to do so in large part to the instructor, who took the time to explain what she meant by authoring: "*I was just happy that my instructor knew that [authoring] was not what I was trying to do...[that she] actually took the time to sit down and explain stuff to me.*" This blow to Jung-ah's ego is described in detail by Hirvela and Belcher (2001), who concluded with respect to their participant that "she appeared to be in search of a voice, or an identity, that would begin to approximate the one he was moving from" (p. 92).

> [She] wanted something beyond the technical aspects of the essay to shine through. She apparently hoped that something of herself, something deeper than the correct verb choices and rhetorical structure of an academic paper would be

[41] For a reader, it is important to recognize what Goffman (1981) called footings, the stances that a person takes toward his or her own words. Goffman suggested that all utterances are set in particular participation frameworks (kinds of listeners and viewers) and production formats (relations of animation, authoring, and principalship).

revealed in her texts. I believe that something extra falls in the domain of identity, and self-representation. (p. 93)

Although classroom discussion, course readings, and the structure of the writing assignments implicitly and explicitly influenced her writing, Jung-ah's paper was embedded in and infused with motives, contexts, and resources that extended well beyond the writing course. She kept using reading as a learning technique. In reading she found a strong tool to enlarge her vocabulary repertoire. In reading and rereading fascinating pieces of literature, her main intention was to gain vocabulary, as she explains:

> *I read these novels not once...I read them and reread them. My purpose was not only to understand the story that the novel was telling. My purpose was to learn as much vocabulary as possible and to learn as many expressions as possible.*

The need to enrich her vocabulary led to her inventing a good method that would guarantee her achievement of this goal.

Awareness of the Instructor' Expectations

One unmarked boundary that I detected the focal participants passing was that they described having become increasingly aware of the instructor's expectations and communication style. An example of how this played out in the data is an excerpt from Su-min regarding how she learned to identify *different* instructors' expectations.

> *They are not concise enough.*

As her goals for improving her writing are completely practice-based, such as writing as a tool for academic success, Su-min also "manages" her writing on a regular basis. The first of these tasks was already examined in the previous chapter; now let us have a brief look at the second, because doing so provides another useful window into Su-min's textual world and also provides some extension to Jung-ah's identification practices.

Su-min mentioned that she had not found the task of writing an essay particularly challenging, and she attributed this to the substantial training that she had received in writing summaries[42] in her previous class. On the whole, she was quite satisfied with the quality of her essay because of its clear and well-organized structure and well-chosen vocabulary, but she did feel that her body paragraph was longer than it should been and that some of the syntactical structures should have been combined and condensed. The following excerpt illustrates her evaluation of her essay:

> *I guess I am kind of satisfied with what I have written. My strength for this essay, I think, is that I have a clear overall organization and the ideas inside each paragraph are well structured. And my choice for the vocabulary is quite good.*[43] *The weakness of my essay is that the body paragraph is a bit too long.* ***They are not concise enough.***[44] ***Some of my sentences are not condensed****, so if I have to revise the paper, I think* ***I will probably combine some of the sentences.***[45] (Su-min, discourse-based interview)

Comparing a shorter objective in her third plan to a longer one in her first, Su-min remarked, "*It's more concise...it's not precise,*[46] but it's concise and I think the instructor will know what I want to do with this essay" (Su-min, interview). As this statement suggests, what was ultimately valued was the instrumental function of writing, a tool that enabled her to implement the plan. For Su-min, consulting a prior genre[47] thus served a dual function. On the one hand, it was a valuable resource that enabled her to extend her knowledge of writing; at the other, it provided her with the linguistic tools she needed to complete the task at hand.

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[42] Though it is possible to make a fine distinction between the discourses of the writing course and the previous course, I am treating both classes here as sharing many features of a common discourse (as also supported by Smitherman, 1984).

[43] "*[M]y choice for the vocabulary is quite good.*" Here, the student implies that more general aspects of academic discourse and ways with words, rather than language in the narrow sense, had affected her performance in the essay.

[44] Her discourse considered what Bakhtin (1981) characterized as "both authoritative and internally persuasive" (p. 345-346).

[45] She is willing to accept my interpretation of what I think she is trying to do, although "*probably*" indicates her doubts as to whether I, and perhaps she, know her intended meanings. Her comment also suggests that she is willing to go along with her reconstruction of her meanings in order to engage in a practice that is new to her. She recognizes that a composition of this type should end with a conclusion, based on the author's instincts as defined in style manuals, which emphasize the necessity of conclusions in essay writing (Silverman, Hughes, & Wienbroer, 1999).

[46] Su-min's shift in her response to my query might indicate that she was simply compliant with the obvious dissatisfaction of the more powerful participant (instructor-assessor) rather than coming any nearer to stating her preferred view.

[47] Within a reading comprehension and summarizing context, polyphony in written discourse, a rhetorical technique, should be both acknowledged and adequately set in context. Authors very frequently prove their points by capitalizing extensively on this rhetorical technique.

In retrospect, as with many of the students I mentioned above, I can see Su-min trying to conform to the instructor's expectations and those of the discipline as she understood them and remember her frustration in knowing that she did not fulfill those expectations. I do not think that her lack of analysis of the kind I wanted was an act of overt conflict. The instructor was in a position of power, and she was doing her best to meet her requirements. Yet, there remains a gap between my enunciation of those requirements and her response that offers the possibility of an alternative discourse that satisfied neither of us.

Su-min deploys the partial *culture* from which she emerged to construct visions of community. Analysis of her lexical density, which I achieved by following Halliday's (1985) method of analysis, also shows that this language use is placed at the written end of the continuum rather than at the spoken end, as Halliday has never given any absolute estimates for writing with respect to where he considers that lexical density boundaries for various text types should go. It may rise to the danger level, but, at the same time, it might be considered to be what is generally required of "appropriate academic style." As Su-min reports, this strategy or discourse opens up a space of negotiation where power is unequal, but its articulation might be equivocal. She is willing to adopt the rhetorical convention of creating an argument in her essay, and she supports her analysis with evidence from outside sources, but I could not get her to change the tone of her writing or to include sources in anything but the most perfunctory of manners, which might complicate her position.

At the time, my reading of Su-min's passage indicated to me that she had simply not yet mastered the rhetorical conventions required in the course. Yet, a more thoughtful analysis of interactions between the instructor and Su-min regarding her work raises the possibility that though she would complete the assignment as required, she was afraid of giving the instructor a poor impression of her ability to think and write, seeming overall to recognize the values the instructor assumed in the class.

Closer representational proximity of the rhetorical to guidelines is crucial to the writers' activation of their situated knowledge of the world in which they work. In particular, Su-min's initial response ("*not concise enough*") to traditional discourse suggests that such internally persuasive discourse permits the formulation of

representations and assessments of future states in the material world, wherein parameters are likely to affect presence and action. For Su-min and the other students, such situated knowledge also manifests itself in what appear to be internal representations of antecedent states and of consequences attendant on projected future states, internal representations that seem to underlie the verbal comments that are so important to her discussion of the writing process. This distribution of the student writers' embodied knowledge through words and gestures, I suggest, permits the becoming writer to revise the writing process. Her classifications of material show her understanding of disciplinary boundaries.

In the extract, Su-min repeats herself, saying the same thing in two different ways. As mentioned before, the main purpose of repetition of this sort is to make the writing seem as bland and uncontroversial as possible; echoing Grice's (1975) maxims of quantity, Su-min avoids saying more than planned to present the reader with a diplomatic picture. However, in some cases repetition serves as an object of reinforcement.

One of the peculiarities of the writing classroom—at least to this researcher—is that all of the structures I have seen are in the concise rather than the descriptive texts, as student writers insist on their central value and importance. Here is Su-min on the centrality of writing:

> *The structure is important because there are a lot of readers and I guess I'd count myself among that group, that believe if you can't distil arrangement into a concise essay of characteristic by which others can tell them apart—if you can't do that, then your arrangement is suspect. In other words, you may be seeing things that aren't really there if you can't translate what you're seeing in words to somebody else...(a structure is) a form of repeatability.* (Su-min, discourse-based interview)

The usual explanations that have been furnished to me of how this apparent paradox (well-drafted but of great importance) has come about involve references either to "convention" or to "print economy," or sometimes to both. Although neither of these (or even both) strikes me as a fully convincing rationale for the writing practice, mismatch between "well-draftedness" and significance is not confined to classroom practice alone.

Her willingness to take a divergent approach to her writing, coupled with what Belcher (1997) described as a very proactive construction that supported "innovative

approaches to writing" (p. 14), allowed Su-min to assume a positive subject position in her classroom, one in which she was able to overcome conventional models that would have limited her because of her grammatical deficiency.[48] In this case, the L2 learner was able to take on a positive subject position by using her *cultural* and linguistic distance from discursive norms to carve out space from which to contribute to the discourse community. In her study of L2 students, Beer (2000) found, learners' educational survival depended on their success in their academic work as well as the impression they made on their professors. It is in this regard that writing ability contributes to students' capacity to enculturate. (That is, when students can write successfully in their coursework they are more likely to receive high grades.)

Jin-Ju, like the other HP group writers, felt that the task was easy and was satisfied with what she wrote. She indicated that she would probably not do any further revision on the essay, as she was quite happy with it. Her evaluation of her essay can be seen in the following excerpt:

> *I have tried my best. If I had to do it again, I would not have written it in a different way... I think my strength is that my ideas represent my critical thinking, and my presentation is very smooth... The only problem is that I have some vocabulary problems...I* ***forgot certain words*** *when I was writing... I will not do any revision on this essay.* (Jin-Ju, interview)

The HP group writers were apparently satisfied with the content and organization of their essays and did not think that their essays needed much revision. Like Jung-ah, Jin-ju balanced her self-presentation with what she understood to be the profession's values.

The power of writing to give voice to and provide substance for a personally meaningful argument might well be a power that students do not want to give up once they have experienced it. At the same time, there is a parallel power in the constructs of a genre, a power that results from a collective decision on what is important. Thus, when a student encounters writing assignments that require conformity to external

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[48] There is a measured degree of the acceptance of errors with regards to sentence combining and sentence fragments, omission of subject, generalizing or obscuring of subjects, and omission of expected superlatives.

expectations—whether seen as emanating from a professor or from expectations of practitioners within a discipline—the priority attached to personal interest or personal goals can become problematic. This tension is illustrated by one comment:

> *[T]he words I used are too simple...we should mention the convincing ideas. But...*

As with the HP group writers, none of the LP group writers thought the task was very challenging; nevertheless, they did not evaluate their essays as positively as the HP group writers did. Min-jung states that although she considers her essay acceptable, she cannot find any specific strength in it. In addition, she points out that she lacks sophisticated vocabulary and that her ideas need further clarification. She comments on her essay in this excerpt:

> *(5) I think my essay is...is OK...I think it is OK. I feel...As for the strength... I feel... I didn't have any strength... Maybe the body paragraph is pretty detailed...Yeh, that's it...The weakness is that I did not enough vocabulary... I feel that it might be due to my limitation of general English ability. I feel that vocabulary is very important...I think that* ***the words I used are too simple****... I should also have emphasized the difference between different positions in the third paragraph, but I didn't... And other things that toward the end of the essay, I wanted to emphasize that* ***we should mention the convincing ideas. But*** *I did not say this point explicitly*[49] *...When I reread my essay later, I felt that it is one of the weaknesses of my essay.* (Min-Jung, discourse-based interview)

Recognizing the irregularities of textual aspects,[50] Min-jung refers initially to the written language of the lexical and then moves her focus immediately to the rhetorical, which—as I noted previously—might suggest a more inclusive notion of text on Min-jung's part than it does on the part of the consulting dictionary. In any case, Min-jung's movement from lexical to rhetorical in this instance is a move that she and another classmate (Su-min) make repeatedly in their discussions of the drafts. Moreover, once that move is made (and it is typically made early during the discussions of subsection drafts), the lexical is relegated to the background and the rhetorical is pushed to the foreground of the discussion. Sometimes, at least, linguistic meaning appears irrelevant

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[49] She explained that she preferred to hold off such interactions until she held in her hands a relatively polished piece of writing.

[50] She is looking for more "*academic*" synonyms.

or untrustworthy unless it is linked directly to a guideline (Casanave, 1995; Riazi, 1997) that, as an alternative representation, stands in close proximity to the structure to which both the words and the images presumably refer.

In terms of interactional control, two students dominated the floor. Min-jung was particularly active in pushing her point to be heard and recognized. Notice her use of cohesive devices in Turn 5. In Turn 5, as she latches onto the previous speaker's utterance with "*but*" and reemphasizes her point of unequal cultural practice. Min-jung acknowledges the instructor's expectation by saying, "*We should*"; however, she prefaces her next utterance with "*but*," a disjunctive discourse marker, indicating that perhaps she does not interpret the instructor's expectation. In this instance, Min-jung shifts her discursive position from the "object" to the "subject." I see Min-jung as shifting her subject position at this moment, because she breaks off from her role as a student, who follows the teacher instruction—an "object" of the teacher discourse—to a self-regulating "subject," who raises her own ideas of interest and initiates a dialogic moment.

Furthermore, the essay is summarized in a first-person plural voice, which offers an opinion about the distinctive nature of academic writing[51] and the hope for more of such future opportunities. Min-jung makes an interesting move in this excerpt by locating herself squarely inside the "*convincing ideas*" of all participating students. By using the first-person plural *we*, she aligns herself with the other students in the class, even though she had indicated privately that she feels "*isolated*." Min-jung is not writing what she "really" thinks but, rather, how she wants to be seen.

Min-jung is aware that within this genre the dominant discourse of the class discussion signifies that she is to be engaged with the text as a learner. The instructor often tells the class, "*You want to make your idea convincing. So you want to organize your ideas will convince...Now give me an idea of how you're going to present idea.*" However, in terms of the content of the discussion,[52] Min-jung is unsure about what the dominant discourse of the class might be. She therefore repeats several times, "*I don't know*" as a way to indicate her uncertainty. She wants to be engaged with the text and

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[51] It also offers an opinion about the interaction's quality.

[52] Critical pedagogy is essentially designed to "complete" the students' thinking process by focusing on "helping enhance students' awareness of political and cultural issues" (Durst, 1999, p. 48). However, this approach might not necessarily address typical content and process issues of writing, such as organization, development, and support of points and ideas, including the skills and strategies necessary to do so successfully in academic writing.

analyze it as she understands the instructor wants her to; however, she is not sure how to do it and still be within the dominant discourse of the class. Min-jung wants to represent herself to the teacher as an engaged learner yet is also very aware of how the other students in the class will perceive her. Her hesitancy about further analysis is also influenced by her lack of knowledge about her entire audience: her teacher and her peers. She seems to assume that her duty is to become independent, to adopt an analytical stance in the presentation of her ideas, and to ponder ideas.

I cannot claim that the student's active role in the writing process was directly linked to the instructor's approach to writing. However, the instructor's interactional techniques did appear to foster a greater level of student engagement in the task of organization of ideas, more productive communication about the writing process, clearer guidelines for revision of her second draft, and an improved sense of audience. These observations were also supported by field notes that documented the instructor's interactions with other students in the class. From her comment, one can see that Min-jung did not orchestrate her intentions in the precise sense of the word, partially because she lacked the necessary expertise or knowledge to help her create a better closing to her essay and partially because she felt it more important to negotiate power relations with the instructor in the social context in which her essay was written.[53] However, Min-jung's awareness that she could have made her essay sound convincing did serve to make essential preparations for this orchestration.

Marked and Unmarked Boundaries in the Focal Participants' Classroom

In addition to the unmarked boundaries, there were examples of marked boundaries. The fact that people commonly monitor and draw inferences from their own actions reveals that they must suffer from a deeper form of imperfect self-knowledge than the one discussed in previous sections. Whereas earlier, Su-kyung knew the underlying motives for her behaviour but not all of its future consequences, she must now be uncertain even about her own preferences. Indeed, any time a person looks back to his or

[53] This study holds implications for the difficulties FL learners experienced in discerning interpersonal expectations. Min-jung's experience with the instructor also illustrates the importance of FL learners' being able to discern the implicit expectations of their instructors.

her past actions to infer what he or she is likely to do in the future, it must be that the preference ordering (motive) that led to the earlier decisions has some permanence (making it relevant to future choices) but, nonetheless, can no longer be recalled or accessed with complete accuracy or reliability. Like Min-jung, Su-kyung did not really feel satisfied with her essay.

The essay is kind of simple...

This kind of reasoning might be typical of any school-based situation, where writers see themselves relative to one another, possibly recognizing a norm but rarely seeing themselves as occupying it. The particular shape of reasoning here, among these readers and writers, might be specific to the intersection of policies, practices, and institutions that support a presiding genre, which all participants mentioned to me: *the examination*, which is a national genre. The modern system of examination is staffed by persons individually anonymous but known by reputation. Even when the exam is down the road, it can influence writing activities in the present, because writers anticipate their eventual reception by examiners, as this next student reports, yet, at the same time, this student, like the one who reported her awareness of others' safe practices, also sees variety when she looks at language behaviour in the vicinity of the centre. She sees both her practices and others':

> *[On] choosing to write about a book which was not discussed in class most of the people actually stick to the text because it's easier to do and you have a time, you have deadline... in fact I think it's the easy option plus it's also preparation for the exams so you don't really have to wrack your brains when it's exam time, so /Because the exams will be on those texts? / Oh these texts, yes, definitely. That's why most people prefer to do—whatever you do in a paper, the exams, that's going to judge you for a long time in life, because you have a mark sheet that says you are first class or you [aren't].* (Su-kyung, discourse-based interview)

In a complex cycle of reasoning, demonstrating a highly mobile linguistic consciousness, a student describes a norm—

> *All the students they tend to read what is put in the text and reproduce, so there's not much scope.* (Su-kyung, interview)

—that she seems not to occupy, or does not occupy wholeheartedly, for she can imagine a teacher's perspective. Yet, she can also imagine examiners' frames of mind and presents that picture as an inducement to her own practice, possibly bringing her closer to the norm:

> *If I were to write the same thing from the examination point of view, I cannot utilize so much freedom. In the first place because the time constraint is there and secondly because what they check on the examination is something which is there in the syllabus and nothing beyond that.* (Su-kyung, discourse-based interview)

From exam results, or rumours of them, the student derives an image of examiners that acknowledges their authority (constraining her "*freedom*") but limits their prestige. In their efforts to regulate reading and writing, the imagined examiners end up dumbfounded by anything atypical and reward the copied answers, of which examinees have a low opinion.

Reckoning their reception, writers picture the centre. Remote and anonymous, the centre is, nevertheless, figured as attitudes and even as reading habits—a lack of preference for creative or literary writing, and involving limited experience of ideas. The examiners are folk figures, formidable for both their authority and their limitations, and the system that assigns and circulates readings dominates some sectors of writers' consciousness. At the same time, however, the examiners' reputation is in the hands, and minds, of the writers who regard it. These writers take a variety of positions in relation to it and plot a variety of working spaces adjacent to it. Although centripetal forces organize reading and writing, centrifugal ones go on, as Bakhtin (1981) has said, "uninterrupted," although, if not interrupted, at least conditioned by the eminence of the examination.

> *I was not happy with the paper...I guess that my strength is that I did quite well with the body paragraphs...I think that I am good at getting the important information, but in terms of expressing my own point, I usually have to "suffer" a great deal before I can organize my own thoughts...I usually have problems with my logic.* ***The essay is kind of simple****, so I can be more conscious. When I have to write an argumentation essay, my reasoning in logic often fails me. Often I am not*

aware of it...This is not a vocabulary problem[54] *because* ***I will not attempt to use difficult words, and I know how to avoid repetition****...My problem is I do not know how to reason logically.* (Su-kung, discourse-based interview)

Later in the interview, Su-Kyung declares more directly that she initially agreed with the academic discourse. Again, she uses reported discourse to examine the commonplace as established by both the academic and her own private discourse. Note here that she distances herself from the statement by using the modalization[55] "*kind of.*" She restates her original belief (when read beside "*I know it's not a good method to write the same words in one paragraph*") in the idea that "*The essay is simple*," while establishing this belief as a reflection of the academic discourse that she is critiquing in her paper. What is striking here, besides her obvious ("*kind of simple*") struggle to align theory and experience in this domain, is the image she arrives at being "*more conscious*." This image suggests a kind of semiotic translation between an iconic, and still somewhat unknown, interior world and a linguistic articulation that must be formed and externalized for others to apprehend. Her sense of this expression as her truth, and of the fragility of its reception, seems to echo Bakhtin's (1981) notion of internally persuasive discourses, which might be "denied all privilege, backed up by no authority at all...not even acknowledged in society" (p. 342). Describing herself as someone with lots of big, but chaotic, ideas, Su-kyung finds that the examiner can identify the logic of her argument and really help her bring that logic to the fore, organize her texts, and reshape her sentences so that readers might get the point more easily. Su-kyung reflects on text tailored to particular figures (a key part of her approach to writing essays being extended engagements with particular people or to particular projects). She also notes ways in which she carries these practices over into task environments:

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[54] "This is not a vocabulary problem', such as I can't say English/language is the barrier." This student implies, thus, that more general aspects of academic discourse and ways with words rather than language narrowly understood had affected her performance in the essay.

[55] The term for the feature I am exploring in this example is modalization, in the form of metapragmatic verbs (says, writes, believes, argues, denies, etc.) and type and extent of voicing. As a further example, my brief references to Bartholomae (1985/2001) in this study signal a different sort of relationship from the extensive quotations of Bakhtin and different again from the simple citation of Lea and Street (2000a, 2000b). How we voice them in metapragmatic verbs and nouns also signals relationship: Bakhtin (1981) has "frameworks" and he "points the way"; Bartholomae has "moves" and "insights."

> *'[C]ause **there's obviously something in terms of my feeling like I'm getting somewhere** or, like, I'm doing what I'm supposed to be doing that, you know.* (Su-kung, interview)

Introducing her paraphrase with a discourse marker, "*you know*," which not only marks a footing shift but also points to her expectation that the instructor will agree with her estimation of the writer's reasoning, Su-kyung reveals her close relationship with the instructor by the subject line. Thus, it can be assumed that her discourse genres are appropriated and recontextualized from other discourses found in some academic genres, although it is impossible to pinpoint the direct source of the generic intertextuality.

To recapitulate, Su-kyung positions herself vis-à-vis the interviewer at the interactional plane, with reference to society-wide beliefs and ideologies at the metadiscursive level, which is demonstrated through the analysis of her use of deictic pronouns in discourse, whose meanings necessarily derive from co(n)texts and whose consequences are context creating in the sense that she discursively creates social reality by the entailing or performative nature of indexicals.

By positioning personal experience as less consequential that organized knowledge in the form of the written word, this writer's accounting of her "normal" views on writing draw attention to the necessary self-changes that are taking place.

According to the above accounts, student writers are described as facing up to the consequences of competing discourses on writing, recognizing the different ways of being required in these new discourses. In taking pains to ensure that the significance of the expression "*I will not attempt to use difficult words, and I know how to avoid repetition*" is conveyed to the listener, Su-kyung also leaves open the possibility that there are some discoursal practices that she is prepared (in complicity) to adopt. This talk indicates that student writers recognize that they must participate in new ways of "doing the writing." This segment indicates Su-kyung's compliance with many of the platforms of the discourse community (Swales, 1990), notably the high premium placed on mechanisms of participation and intercommunication among members that bring with them additional member attributes. It participating in the ways of knowing, Su-kyung offered moral support to other students by working toward Swales's "threshold level" of member-relevant "content and discoursal expertise" (p. 27). These attribute are

apparently normal and reasonable; for example, they relate to aspects of assessment, and of passing exams and getting good marks, as a means of taking up new places within contemporary discourses on functional academic writing.

Like the other two writers in the LP group. Jung-min articulated dissatisfaction with her essay, noting two major weaknesses as seen in the following excerpt:

> *My major problem is in the language...The words that I used are not enough and I did not smooth the transitions well either...For example, the first paragraphs were written without any transitions...This is due to my own limitations, I guess, because these problems are what I usually I have when I have to write in English. They are not caused by the limited time I had. Even given time now, I would not have known how to improve them.* (Jung-Min, discourse-based interview)

This statement from Jung-min, like that of Min-jung, also reflects how personal goals conflicted with instructor expectations:

> *The other problem I have is my inability to say things clearly and logically... Sometimes, I only said things half way though. For example, in the fourth paragraph,* ***I said "confident people also want to take a risk efficiently," but*** *I didn't say why. I didn't give a reason. But didn't realize this until just now when I was rereading the essay.* (Jung-min, discourse-based interview)

Commenting on the strength of the paper, Jung-min indicated that her essay was "balanced," in that she covered all of the important points, Jung-min did not seem to realize that, in fact, her paper was not balanced, because the body paragraphs were not closely related to the main ideas and not enough details were provided to develop her position. She seemed to be able to recognize the problems in the use of details to develop a point but failed to acknowledge a more serious problem in her paper, namely, the failure to develop an overall balanced structure for the entire essay. When asked what changes she would make, Jung-min responded that she had done the best she could and that even if she were to write essay again, she would probably write something similar. In this way, the focal participants expressed heightened feelings of membership in their classroom by passing unmarked boundaries that were proof to them and to others that they were viable members of their classroom.

Thus, the writing assignment created a situation in which some students had to struggle and find approaches that allowed them to achieve personal goals and, at the same time, meet the instructor's expectations.

I maintain that determining what gets accepted and rewarded in the classroom is crucial to understanding the academic writing task, an observation that points toward the important role instructors play in selecting what writing undergraduate students pursue beyond the classroom and how students conceptualize the potential of those tasks within the contexts of disciplinary conversations in academic discourse communities.

CHAPTER 8

DISCURSIVE STRATEGIES

Writers' Accounts of Tuning Consciousness

The final analysis concerns patterns in strategy choice and the resulting "worlds" created in the texts. Underlying and enabling the use of strategic knowledge are strategic processes such as planning, in which the writer sets goals and plans the content of the text; composing, in which plans, knowledge, and goals are expressed in the written text; and revision, in which the results of planning and composing are tested. This section includes all references to the knowledge students possessed about the effectiveness of strategies as well as the strategies they claimed to use when composing.

Analysis of the data shows that the strategies these students employed were both numerous and diverse, with different individuals relying on them to differing degrees. Such findings seem to provide evidence for the existence of a composing competence that is universal and transcends languages. For ease of comprehension, I have grouped the strategies into six categories: planning, rhetorical strategies, evaluating, using L1 to negotiate English texts, resourcing strategies, and reduction strategies.

Planning: Organizing and Composing the Essay—Global Planning, Local Planning

The discussion in the interviews provided information about the planning process from the participants' retrospective perspectives. Students developed discursive strategies to achieve insider status through a process of negotiation.

Internalization and the Reading/Writing Component

Jung-ah, one HP group writer, stated that it was her habit to organize her essays in a detailed outline, but because the introduction and the conclusion were not supposed to carry the major argument of her essay, she simply used two words—"introduction" and "conclusion"—to represent these two paragraphs in the outline. She stated that because she had already formed her opinion when she was reading the topic, and had decided her

position, her focus in her prewriting planning process was to try to comprehend the meaning of the topic and find ideas that were associated with it. She would typically add something while writing, something that would be provoked by the initial ideas from the plan and could support her stance with arguments. In the following excerpt, Jung-ah explained her planning process:

> *When I was planning my argument, I knew that I had to choose a stance. I thought about this when I was reading, and I knew I was going to agree with giving as much input as possible. So at that time, my ideas were to find any possible ideas to support my position. That is, I tried to* ***find out the detailed flow of the ideas*** *within each paragraph. Then I just had to find out the points to support my argument. I restated my view in the conclusion.* (Jung-ah, interview)

She indicated that she intended to elaborate on her views in great detail and to end her essay with a conclusion. She felt that she did not have any problems with the conclusion, for it was basically going to be an idea of what she would write about in the essay. She felt that the conclusion should serve only as an echo of the introduction, and therefore, it should not include any new information. Once she knew that she could handle the conclusion with ease, she started to think about the body of her essay. Her thoughts indicated that she had learned and internalized the format for argumentative essays in English. Although learning rules for expression is still an element of learning to write, this is seen as one element among many (the acquisition of knowledge about text) and is a resource to be used within the overall process of writing rather than constituting the fundamental skill of writing. In addition, and centrally, learning to write involves learning about the different processes involved in writing and how to coordinate them to satisfy goals, which vary as a function of context, task and audience. In looking at intertextuality, it is clear that part of the process of writing is unconscious. In this sense, writing is similar to speaking in that we internalize some of what we hear and see around us. Hence, in the composing process, the internalization comes not only from listening but also from reading, as Jung-ah was inspired.

Capitalizing on Knowledge Maps to Create Text

Su-min, another HP group writer, reported that she had written an outline for this essay and that writing an outline before she started to write was her habit. She had planned to write four paragraphs, namely, an introductory paragraph, two body paragraphs, and a concluding paragraph, but decided to skip the introduction to write the body paragraphs. The reason for this was that once she had the body paragraphs finished, it would be easier for her to write the introduction, because by then she would have a good idea of what she had already covered in her essay. She also explained that she did not plan substantially until she came to the first paragraph of body paragraph, because she felt she could handle the next paragraph well without thinking about the details and because she needed to think more about her arguments in her second paragraph. The following illustrates Su-min's planning process.

> *Since the introduction was a preview for what was going to be included in the essay and the concluding paragraph is a summary of the positions so I think I know what to include, I decided that I would* ***not go into details*** *at the initial planning. I did some substantial planning for the body paragraphs only when I finished the first paragraph of body paragraphs because that's when I needed to think* ***more thoroughly*** *about the issue.* (Su-min, interview)

Her initial plan served as a skeleton of her future text. Although Su-min seemed to be able to write the first of the body paragraphs smoothly, she got stuck in the planning for the second body paragraph. The following illustrates her difficulty organizing her body paragraph.

> *I stopped for a long time to think about my body paragraph. It's difficult for me to take a side...I guess I* ***had a lot of thoughts*** *and I just couldn't decide which side to take and how I should develop my argument.* (Su-min, interview)

Su-min spent a considerable amount of time working on her plan for her opinion paragraph and struggled for a long time before she finally settled on her position. According to her interview and my observations in the classroom, Su-min's initial

planning seemed more formulaic and, therefore, limited.[56] It was only after she had done a substantial plan for her body paragraph that she could continue to write.

Problem Apportionment

Jin-ju, another HP group writer, reported that she predicted correctly what she would be requested to write but still spent considerable time on the overall planning. She thought about the overall organization for the essay and the arrangement of details in paragraphs, as well as the transitions between paragraphs. She also thought about different ways of beginning her paragraphs. She reported her planning process in the following excerpt:

> *I was not surprised when I read the prompt... I knew that I would be asked to express my opinions regarding this topic. I spent a lot of time on my outlining... I used three key words for my written outline, and I thought about what my position was regarding this topic and how I was going to develop my argument... I thought about how to organize ideas within a paragraph and how I should connect my paragraphs. I even thought about how I should begin my paragraphs...like the first paragraph, I spent long time thinking about the first sentence.* (Jin-ju, interview)

Although Jin-ju produced a sketchy outline, as Su-min did, it seems that she had put deeper thoughts into her initial planning than Su-min had. She felt that these considerations in her prewriting planning helped her write smoothly later. The following illustrates this point:

> *I thought I might encounter difficulties when I had to write my paragraphs, particularly the fourth paragraph, but it's not as hard as I thought... Although I was not happy with some sentences, I managed to pull through anyway.* (Jin-ju, interview)

Her overall composing process progressed well in terms of the flow of ideas. Although Jin-ju felt that she sometimes got stuck when she could not find a word or the language for what she wanted to say, she never lacked ideas for her essay. Her ability to think

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[56] As she was assigned topics for which she has already some clear and organized ideas, she might not need to spend time preplanning what to say.

independently and her efforts in prewriting planning appeared to have smoothed her writing process. She was able to write fluently, and rarely did she have writer's block while she was writing the essay.

Unlike the HP group writers, who were concerned with the overall planning of their essays and who devoted a block of time to working on the global organization of their essays, the LP group writers was not focused on an overall planning of the essays. None of the LP group writers were found to devote a period of time to working on the overall organization of their essays, nor did they produce any written outlines. They, on the whole, depended on the prompt as a guide for the development of their essays. In addition, they indicated having encountered more problems during their writing process.

Interpersonal Function Signalling the Rhetorical Approach

Min-jung, one of the LP group writers, reported that she did not have a written plan; instead, she had a mental plan, which was developed directly from the writing prompt. According to this mental plan, she wrote four paragraphs for her essay. She stated that during the composing process, she had a few problems that bothered her including struggling to find a good beginning sentence for a paragraph, not knowing how to choose details for the body paragraphs, and finding it difficult to separate her opinion/ body paragraph from the conclusion. Min-jung described how she had struggled to write a good sentence to begin her paragraph, as seen in this excerpt:

> *I think the first sentence was particularly hard for me...because in English you have to use the method which means that you have to state in a straightforward manner the most important point of this paragraph, and then you give support for this statement.*[57] (Min-jung, interview)

First, Min-jung's use of "*you*" indicates that anybody—"I," "you," or "we"—would be exposed to the same things and would be unable to change the situation. This shows that she surrenders to the power of the institution and believes that nobody can change this, although she has tried. Furthermore, she was apparently conscious,

[57] These are expressions showing consensus, such as the use of the inclusive "we" to indicate solidarity or using qualified assertions to signal reservations.

because she took an active role in her writing support.[58] Min-jung is using the familiar cadences of the lecture theatre—adopting a lecturer persona. All of her uses of "*you*" are collocated with a restricted set of modalized mental or behavioural process verbs emphasizing her authority: "*you have to use*"; "*you have to state.*" The "*you*" is immensely confident, constructing a powerful, authoritative discoursal self, which can challenge the traditionally unequal identities constituted by academic genres for student writers and marker-readers. It is a complex structure, her taking control of her text pronominally, directing it, and setting up clear writer and reader subject positions.

From the early stages of writing, Min-jung struggled with issues of organization, describing this as the most difficult aspect of the task. When she began to work on the first draft, she spent a great deal of time "thinking how to organize, how to organize my thesis, how many parts, how many sections there are" (Min-jung, interview). She saw organization as the biggest challenge she had had up to that point.

As noted both by Min-jung and by her instructor, the answer appeared to reside at least partly in issues of cultural knowledge and sociolinguistic expectations. The most onerous part of the writing for Min-jung was that calling for the expression of ideas. She felt that she simply could not make determinations about how much she could write in each paragraph and so was resentful of the fact that she struggled until the end with the writing process. As a newcomer to the discipline, she lacked thorough knowledge of her field. However, she was learning that the discipline itself—its body of knowledge—determined what content to include and how content was organized, developed, and supported. The organization that Min-jung finally settled on for her first draft matched her goal of providing readers with sufficient background knowledge, a feature that she saw as characteristic of academic writing, as mentioned above. Min-jung aimed to explain every detail that the instructor might need.

At this particular moment of struggle, Min-jung creates the particular utterance, showing her way of orchestrating the inner conflicts. In a discourse-based interview, Min-jung describes how she came to choose to respond to the instructor's expectations and how she selected a particular style to address her concerns. In expressing her

[58] Her move appears to be from participating in the social context of the classroom to participating in the cultural-historical context of an emerging classroom.

concerns, however, she takes on a voice that is not very confrontational or direct, something that she perceives as contradicting her true self. Because she does not know her addressee very well, Min-jung chooses not to take on her usual voice. Instead, she cautiously reaccentuates her concerns using her own words. In a discourse-based interview, Min-jung explains how this "polite" style contradicts her autobiographical self:

> *I usually wrote one and a half pages... for I thought if I wrote less, she might not be able to understand what this essay was about. And if I don't include enough details, she might not understand it...so I always wrote more.* (Min-jung, discourse-based interview)

Even with this compromising style of writing, which she perceives as contradicting her autobiographical self, Min-jung is nevertheless true to herself, to her own orientation, which is to challenge a viewpoint that she perceives to not allow for negotiation. For Min-jung, a new concept of human personality came to fruition in that particular utterance, one that is not confrontational but not accommodating either, still groping for a discourse of its own and preparing the ground for it.[59]

Seen from a Bakhtinian (1981) perspective, Min-jung's utterance was punctuated by an eventual "liberation" of her discourse from the "authority of the other's discourse" (p. 348). However, to claim that one's discourse is "liberated" from the "authority" of another's is not to say that the two discourses do not interact or inform one another. One's discourse is "free" to question the authority of another's discourse, but one can do so only with the other's assistance. Having been liberated from the authority of the others' discourse, Min-jung's utterance about the topic began to reverberate with shared thoughts of other group members.

As some postmodernists would argue, the decline of totalizing narratives has created a space for multiple and often contradictory discursive formations. Because of the push-pull factors of the global movement of peoples and ideas, students increasingly and self-consciously syncretize, select, modify and adapt cultural practices from multiple discursive fields. Stuart Hall (1999) described these globalized identities through a conception of identity that "lives with and through, not despite, difference: by hybridity.

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[59] These data emphasize the importance of seeing writing not only as a cognitive but also as a social process, the ability to see the world from another person's perspective.

Diaspora identities are those which are constantly producing and reproducing themselves anew, through transformation and difference" (p. 235). Although students have access to the situated literacies of their communities, the shifting ethnoscapes in their backyards are also technoscapes that layer literacies as well as cultural practices. Min-jung chose a "questioning" genre[60] to probe the instructor's position as well as the others' in the group. In this way, she opened a space for other students to raise their voices and invited further inquiry to the topic at hand.

In Bakhtin's (1990) words, Min-jung, as the student was

> the uniquely active form-giving energy[61] that is manifested in the structures it generates—in the structures of the active vision of a hero as a definite whole, in the structure of his image, in the rhythm of disclosing him, in the structure of intonating, and in the selection of meaning-bearing features. (p. 8)

She chose topics of discourse (realizing the topic as "hero"), decided to determine the audience's active responsive understanding ("addressivity"), and selected this speech genre ("questioning").

Su-kyung, another LP group writer, pointed out that she was not accustomed to writing outlines for her papers but might sometimes develop mental outlines for her essays. She noted that although she usually did some preplanning, her thoughts would always "*ramble in a different direction once [she] started to write and [she] would have trouble staying on track.*" For this essay, she did not have to worry about planning because the prompt provided her with a mental outline, and she simply followed the directions for the essay given in the prompt. When asked to comment on her writing process, she reported that the composing process of the body paragraphs was smooth but that she had problems organizing and developing her argument in the rest of body paragraph. This excerpt illustrates Su-kyung's problems in this area:

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[60] This critical engagement challenges the hegemony of academic discourses while helping students construct more coherent texts and better integrated identities.

[61] The motivation metaphor evokes the "motion" and "energy" that "pushes" people toward particular objects of desire. It connotes the expression of both primal desires and rationalizable motives. I use the term to refer to a subjectively felt desire to do or acquire something in the pursuit of subjectively and intersubjectively understood interests, as well as in partial fulfillment of moral obligations and ethical aims.

> *My first paragraph was pretty smooth, you can follow a format: what the topic is ...but it took me a long time to write about my own opinion and the process was not smooth at all. In my third paragraph, after I finished talking about my own experience, I got stuck for a long time...I was thinking whether my ideas are logical and how I should write* ***more*** *supportive sentences.* (Su-kung, interview)

Su-kyung emphasized that her composing process was interrupted because of her concerns regarding the logic of her argument. It took her a while to reread and evaluate her sentences before she could think about the next sentence to continue. Her strategy of bringing herself to the point of writing involved reading the prompt part by part and trying to refresh her memories of the information so that she could have something to write in response to the prompt. These processes show that she never went beyond reading/interpreting the prompt and responding to the prompt part by part to work on the overall planning of the essay, which is the strategy that more skilled writers employed in the planning phase.

Constraint Avoidance

In the interview, Jung-min, another LP group writer, indicated that she usually wrote an outline, and she thought about writing an outline, but after she reread the prompt, she felt that she could skip the step of outlining because the prompt provided her with a structure for the essay. She reported her decision in the following excerpt:

> *I only had to follow the prompt...that is, first, I will write two body paragraphs and in the next paragraph, I could write my position, and then I will have three paragraphs to develop my argument.* (Jung-min, interview)

As pauses and rereading might be indicative of reflection or text interpretation (Hayes, 1996), Jung-min's decision making echoed Kroll and Reid (1994)'s work on the format of framed prompts, whereby examinees are given some information about a situation and are then asked to perform a writing task relevant to that circumstance. Though prompts in this format seemed to be more complicated than bare prompts, they presented her with details or orientations that might help her to complete the writing tasks.

When asked why she intended to write three paragraphs, Jung-min responded by saying that she usually tries to think of three points to develop her argument. For this essay, she tried very hard to think of three points. She described her process of developing her ideas in the following excerpt:

> *At the time I was writing, I had not thought about the third point. After I finished my first point, I thought about my second point...At first, I thought these two points were similar, but then I remembered my experience...I realized these two points were, in fact, different, so I decided that these two points should be separately developed in different paragraphs...I only thought about the third point when I was writing my conclusions...I felt that two points were not enough, so I decided to go back to add the third point.* (Jung-min, interview)

It is interesting to see how Jung-min turned her sense of the past into resources with which she could (re)position herself equally with the instructor's expectation. Jung-min brought her autobiographical self to the situation of the utterance and therefore the distinctive aspects of her utterance in the beginning pertained to her sense of her own past. The second part of her entry, however, showed how the Bakhtinian speaker is not "the bearer of inner lived experience and her reaction is neither a passive feeling nor a receptive perception" (Bakhtin, 1990, p. 8). Now, Jung-min tried to challenge what she wrote in the first paragraph by invoking a counter-example from her most current life experience as a student who had learned much from her instructor in dialogic classes since she came to the classroom. The last part of her entry captured a moment of the speaker engaging in a discoursal negotiation with the addressed audience, the instructor. Jung-min's discoursal self speaking in this textual space was aware of the power relations with the instructor. Although Jung-min's explanation suggests that she had planned and written on a paragraph-by-paragraph basis, she felt that her composing process was fairly smooth, except for when she was struggling with the beginning sentences of body paragraphs.

To summarize, the HP group writers on the whole planned more substantially than LP group writers even though their written outlines were very different. Except for Su-min, whose initial planning was done in a dispassionate manner that led to an interruption in her writing process, the HP group writer's planning in the prewriting phase helped them write smoothly. Conversely, the LP group writers explained their

reason for not having an outline and the problems they encountered during the writing process. These related to the difficulty of writing a beginning sentence for a paragraph, of choosing the details to be included in the body paragraph, and of producing logical arguments.

In this section, I have discussed the strategies that the writers used to organize and compose their essays. The following section discusses the participants' use of rhetorical strategies.

The Rhetorical Strategies

In this section, I discuss the participants' use of rhetorical strategies in terms of developing an introduction for the essay, using a topic sentence to organize a paragraph, and connecting the paragraphs.

The Introduction

All of the HP group writers indicated that they had thought about including an introduction for their essay because it has the function of informing and orienting readers to what they intend to say in the essay. They used similar methods to begin their introduction providing a thesis statement to introduce the topic of discussion.

On the other hand, the LP group writers stated that their organization of the essay followed the structure suggested in the prompt and that they had never thought about writing an introduction for their essay, as the prompt did not request that they do so.

The Topic Sentence

As for the strategy of using a topic sentence to organize the ideas within a paragraph, all HP group writers and Min-jung, one of the LP group writers, reported that they had tried to organize every paragraph with a topic sentence. Su-kyung and Jung-min, on the other hand, reported that they thought about using a topic sentence for their body paragraph. Jung-ah and Jin-ju, two of the HP group writers, consciously thought about organizing a paragraph by using a topic sentence. They repeated their major thesis over several paragraphs but supported and developed it with different examples. Jung-ah

reflected on her strategies for supporting and developing the topic sentences in the following excerpt:

> *In the body paragraph, I was supposed to report my position. So, I read my first sentence reads...I thought I have examples in my essay. It's that I need more examples. I thought my thesis argument and topic sentence are strong enough to support my main idea.* (Jung-ah, interview)

Jung-ah emphasized that her strategy for developing paragraphs in her essay was to use topic sentences in which she reinforced her thesis from a different angle and to develop the thesis with different examples and evidence. The initial location of main ideas can be interpreted in several ways. First, the participants apparently used their learned knowledge of stating the main ideas initially. They might have overgeneralized the "rule" about placing the topic sentence in the initial position (Rinnert & Kobayashi, 2001) or even if they knew a preferred English pattern, as Min-jung did, it might not have been easy to apply the pattern to this task, especially within the limited time of the composition task. Second, within the time constraints, it must have been easier for them to place the thesis statement at the beginning, rather than near or at the end of the introductory paragraph. Third, it is also likely that the opinion task itself influenced their choice of organizational patterns.

Similarly, Jin-ju, one of the HP group writers, employed the strategy of using the topic sentences to organize her paragraphs. She also employed the strategy of embedding her thesis repeatedly within her topic sentence to organize different paragraphs in her essay. The following excerpt illustrates her strategies for organizing her paragraphs and her essay:

> *I have topic sentence for every paragraph for I think that will orient the readers to what I wanted to say. But I usually put my topic sentence at the beginning of the paragraph. For example, in the third paragraph, I restated my position explicitly, in the first sentence...to makes my ideas more convincing and reasonable to me.* (Jin-ju, interview)

Su-min, one of the HP group writers, although capable of recognizing her topic sentences in her essay, indicated that she was not consciously thinking about writing

topic sentences. She thought that she might have internalized the concept of using a topic sentence. She discusses her use of topic sentences in the following excerpt:

> *In the first sentence of the body paragraph...that is the topic sentence for my paragraphs. For the third paragraph, I stated what I agreed with in the second sentence...But when I was writing, I did not tell myself that I was going to write a "topic sentence" for this paragraph. In my mind, I did not have this notion. I guessed that I have been conditioned to do that.* (Su-min, interview)

An important point emerging from this study seems to justify the fact that the MK of texts and writing strategies might be applicable across languages, as the recent study (Schoonen, van Gelderen, et al., 2003) implied. It seems likely that past writing instruction led her to use a topic sentence and to employ similar organizational patterns in L1/L2. In an open-ended section of the self-analysis, 4 participants who put their positions initially in L2 texts wrote that they made conscious decisions when locating their position statements. Su-min believed that a position statement should be made at the very first position, which she surmised she had probably been taught at school. These students' reflective reports suggest that they learned to locate their main points at the initial position and consciously put this knowledge into practice regardless of language, although one might expect all language learners, regardless of the relationship of native language to target language, to rely on what they know (L1) when building new knowledge (L2) (Butterfield, Hacker, & Plumb, 1994; Friedlander, 1990).

The main idea does not always appear at the outset of the introductory paragraph in English. According to Rinnert and Kobayashi (2001), the introductory paragraph of English essays "tend[s] to contain a thesis statement toward or at the end of the introduction" (p. 201) rather than at the beginning of the paragraph. In other words, the placement of the main idea at the outset of the introductory paragraph might represent neither a preferred English nor a preferred Korean pattern. In fact, in the follow-up interview, the students reported that what they learned through English writing instruction at university was, among other things, to state the thesis statement preferably at the end of the introductory paragraph. They said that they always made a conscious effort to put this into practice while writing. For the present task, however, Su-min stated her position at the outset of the introductory paragraph.

Min-jung, the only writer from the LP group who held a similar concept for the use of topic sentences, indicated that she usually put her topic sentences in the first sentence of the paragraph, which was the focus of the paragraph. She explained her use of topic sentences in the following excerpt:

> *The first sentence in the paragraph is the topic sentence and it is the key point of the essay. For example the first sentence in the second paragraph is the topic sentence, which expresses what I agree with. I think I did not have a topic sentence for the third paragraph because the third paragraph continued what I have discussed in the previous paragraph. I wanted to put the second and the third paragraph together, but it would have been too long, so I decided leave it that way.* (Min-jung, interview)

Unlike the previous four writers, Su-kyung and Jung-min, the other two LP group writers, did not seem to agree completely on the use of topic sentences. They were not expected to have a topic sentence for body paragraphs. Su-kyung explained her concept of when to use a topic sentence in the following excerpt:

> *I wonder whether I should start with an introduction or deal with the topic straightaway...we are not supposed to talk about our own opinion, so I did not think about writing a topic sentence. It was in the third paragraph when I had to present my own opinion that I thought about writing a topic sentence.* (Su-kyung, interview)

Although she was aware of the distinctive nature of academic writing, she was unable to describe confidently what she considered her instructor valued.

Jung-min shared a similar view of when to use a topic sentence, as seen in the following excerpt:

> *I did not really think writing a topic sentence for the first two paragraphs. Maybe it's because the first two paragraphs were less organized...I did not really think about how I should write my first sentence or a topic sentence...but in the following paragraphs...I had arguments...I clearly thought about writing a topic sentence to organize my paragraph.* (Jung-min, interview)

To sum up, all the writers seemed to have learned the importance of using topic sentences to organize paragraphs; nevertheless, they did not agree on when to use it. The

HP group writers concluded that they wrote a topic sentence for a paragraph, whether consciously or unconsciously. However, because of the concepts they had about topic sentence use, LP group writers did not always feel that they needed to write a topic sentence to organize their paragraphs.

Cohesiveness

Another strategy for producing a coherent essay is to use transitional device to connect paragraphs in that it demonstrates skill on the part of the writer and an awareness and/or consideration of the reader of the text. All of the writers reported that they consciously or unconsciously used some transitional devices to strengthen the substantive link between paragraphs.

Jung-ah, one of the HP group writers, mentioned that she employed a couple of strategies to connect her paragraphs, namely, using lexical devices and adverbial conjunctions, in this excerpt:

> *When I was writing, I paid attention to the linking of the paragraphs. For me, the linking of the first two paragraphs was easy...Since I had opposite positions in the body, I used "however" to connect these two paragraphs...It is my habit to use adverbial conjunctions to connect my paragraphs like "nevertheless" in the beginning of the third paragraph, and "therefore" in the fourth paragraph.* (Jung-ah, interview)

Su-min, another HP group writer, reported in this following excerpt that she also had adopted this strategy of adverbial phrases:

> *To link my paragraphs, I used "on the other hand" to contrast my different positions. In the beginning of the third paragraph, I used an adverbial phrase.* (Su-min, interview)

To indicate logical relationships between clauses, she called on *conjuncts*, or logical connectives/connectors (Crismore, Markkanen, & Steffensen, 1993), which serve an informational or textual role, in that they direct readers to notice how the text is organized (Vande Kopple, 1985). Su-min explained that this device at the beginning of her third paragraph could help readers read with ease when they move from previous

paragraph to third paragraph. She chose to write a restatement to serve as a transition for these two connecting paragraphs.

Jin-ju, the other HP group writer, stated that she did not always think about what transitional devices she should use while writing, but after a retrospective examination of her essay, she commented, as can be seen in the following excerpt, that repeating the idea in the paragraph was a strategy that she used to achieve coherence in her essay:

> *[I]n the third paragraph, I stated my ideas repeatedly, and this helped me to move from one paragraph to another.* (Jin-ju, interview)

Jin-ju had not always depended on transitional devices to connect paragraphs. Instead, she used the strategy of stating the idea repeatedly to achieve coherence in her essay.

When asked to comment on the transitional devices in their essays, writers in the LP group responded that they had some linking words and phrases. Min-jung, for example, pointed out that she used "different from" in a paragraph to connect two ideas but had not thought about using such a device when she started her next paragraph. The following excerpt illustrates her use of transitional devices in her essay:

> *I think there is a link in the second paragraph...I used those two words "different from" but for the next paragraph, I stated my position directly following what I was requested to write according to the prompt.* (Min-Jung, interview)

Su-kyung, another member of the LP group, indicated that she used the phrase "the second" to connect each paragraph. Other than that, she had not succeeded in achieving cohesion in the essay. She comments on the cohesion of her paper in the following excerpt:

> *I think that essay lacks cohesion. For example, in the third paragraph, when I mentioned two kinds of my experience, I could only think about these examples so that's why I stated that in my paragraph, but before writing these two sentences, I* ***should have written something to connect the examples, but*** *I failed to do that... I think that I had not made the transition very smooth.* (Su-kyung, interview)

Similarly, Jung-min, the other LP group writer, indicated that she was not happy with the cohesion in her essay, and that cohesion had always been a problem when she wrote papers. Owing to her reported difficulty in separating ideas into different paragraphs, she said she usually wrote all of the ideas within the same paragraph, that is, without paragraph separations. She described her problems in using transitional devices in the following excerpt:

> *I thought about using linking words, but I don't think that I have done it well. I have always had problem in doing this...I have always used words like first, second, third, etc. I thought that they were too formulaic...So this time I decided to avoid using these linking words...Instead, I used "another" in the third paragraph and "still another" in the fourth paragraph.* (Jung-min, interview)

The comments on coherence given by the HP group writers suggested that they conceptualized the achievement of coherence in a number of ways, including, for example, repeating the ideas and other cohesive devices such as lexical and conjunction devices. Yet, the LP group writers seem to be more limited in their understanding of how to achieve coherence. These writers tended to think that the only way to connect paragraphs was to use adjective and adverbial expressions, such as "first," "second," and "third." The students' concepts as to what coherence means might have influenced the strategies they developed for using cohesive devices in their essays.

Summary

To summarize, the participants reported how they used rhetorical strategies in their essays by discussing their use of an introduction to organize the essay, topic sentences to organize ideas in a paragraph, and cohesive devices to link paragraphs. The discussions clearly indicated that the writers in the HP group had a wider range of rhetorical strategies for writing a coherent essay and that the writers in the LP group had a limited repertoire of strategies. This might have had a direct impact on the ways in which the writers from both groups attended to the cohesive devices in their essays.

Evaluating Strategies

Knowledge about the use of evaluation strategies required students to have strategies for reviewing, revising, and editing. During their composing processes, they reread the text produced so far and made some changes to the language. Such rereading and editing were categorized as text-generating activities (i.e., reviewing the text).

Evaluating

All students agreed that when evaluating their text, they would think of ideas and make revisions to the text if necessary. However, the perception of evaluating of texts was different for different students. Min-jung, a LP group writer, rarely changed the text once it was written, except for some surface-level editing. In fact, despite her saying that she paid attention to "*everything*," her perception of evaluating texts was closer to editing than idea revision. Her words are an illustration of this:

> *I pay attention to grammar, third person final –s...a lot ...tenses...what a shame if I make such mistakes!...perhaps what I pay less attention to is to spelling...also make sure things are clear...well structures...and that's it...perhaps there are other aspects...but I don't know.* (Min-jung, interview)

On the other hand, Jin-ju and Jung-ah perceived evaluating as involving both revision and editing. They claimed to start revising while writing to make sure they were on the right track, to write coherently, to revise expressions, and to avoid repeating words. In addition, when they reviewed the entire essay for the first time, they claimed to be concerned mainly with assessing whether all of the ideas were connected and the entire text made sense. Finally, they reported paying attention to grammar and other mechanics to ensure that the text was grammatically correct. In terms of evaluating the grammaticality of a text, these students perceived it to require a different strategy from that used in revising ideas:

> *With grammar it is more a matter of reading and suddenly "perceiving" errors and not of deciding: now I will pay attention to this or that...errors just come out.* (Jin-ju, interview)

To revise for meaning, however, writers must *read* for meaning. Recent models of writing (Hayes, 1996) have emphasized the role of reading processes in revision, and my results seem to justify such an emphasis. The reading strategies that writers bring to revision influence the sorts of problem representation that writers are able to build and the effectiveness of their revisions.

Despite sharing a common conception of evaluating, two different approaches were caught in interviews. Whereas Jin-ju reported making most of the changes when writing the last draft, Jung-ah admitted doing most of the revision as she was writing each paragraph. However, the latter also reported leaving the text for some days to have an objective perspective.

> *I don't usually revise it (right after writing it) because I don't see the mistakes. This is, I need to leave it for a couple of days...otherwise I may read incorrect things but I don't notice them. May it is because I still have the ideas I have written in mind...so I need some distance...Thus, if I revise it after some time, then I see those mistakes...some days I see a lot of things I change them...For example, this class in the English class, we swapped essay with classmates and after two or more days, when I got the essay with classmates and after two or more days, when I got the essay back I realized there were many things I would change...or* ***should have written differently,*** *especially in terms of new ideas or changing content.* (Jung-ah, Interview)

This belief is, in fact, much in agreement with Barlett's (1982) view of an ideal revisions, which underscores the importance of distancing ourselves from the ideas we have in mind to identify the problem of the generated text. Although diagnosis is not necessary in order for correction to take place, it is possible that the development of revision skill is accompanied by an increased ability to articulate and reflect on specific text problems and that, in fact, begins with an ability to reflect on new types of problem. In other words, Jung-ah displayed the flexibility needed to shift among strategies as required. When she revised her work, she took the stance of an outside reader, so that she could spot mistakes easily. As in Chamot and O'Malley's (1994) claim that "an important requirement for viewing oneself as a successful learner is self-control over strategy use" (p. 383), a writing strategy necessarily becomes more powerful and consequential when the writer

becomes conscious of how he or she manipulates and applies the strategy to a specific writing task.

We still have much to learn about interactions among writers' task schemas, reading strategies, and revision processes, but it seems clear that reading processes figure prominently in revision. Students' potential as writers, therefore, might be limited until they also develop as readers, particularly in the acquisition of skills related to critical reading, which form the basis of genuine revision.

Editing

As for the spell-and grammar-checker, all writers, except for Jung-ah, claimed that they used these systems. Jung-ah was the only writer who claimed not to rely heavily on spell- and grammar-checkers. She remarked that she read out words to check their spelling and that she did not trust the grammar-checker because very often it would mistakenly mark her sentences as unacceptable, especially when she wrote long sentences. Other writers, who indicated that they did pay attention to the grammar check but often did not know how to change their sentences, would simply leave them as they were.

Summary

To sum up, the HP group writers on the whole have a wider range of strategies for planning and producing a coherent essay than the LP group writers had. In addition, they seemed to encounter fewer problems in the composing process. The HP group writers were also more aware of the references that they could use to deal with unknown words. The LP group writers, on the other hand, had a more limited repertoire of strategies for organizing their essays and employing cohesive devices. Their composing processes were frequently interrupted because of problems they encountered. As for using electronic grammar and spelling checkers, except for Jung-ah who was extremely conscious of the accuracy of her sentences and was confident of her judgment, the writers preferred to keep on writing without bothering about the accuracy of their sentences that were problematic. Besides, they seemed to depend on the grammar and spell check.

Use L1 to Negotiate English Texts

After a careful review of all MK in the participants' interviews, I proceeded to classify use of L1 into six categories, based on Cumming (1989) and Swain and Lapkin (1995): discourse, idea generation, language use, translation, lexical searching, and metacomments. A further exploration of the three common purposes—idea generation, lexical searching, and metacomments—for regulating writing process revealed qualitative differences in writing behaviours between the HP and LP groups in their processes of planning, translating, and revising.

Using the L1 for Idea Generation

Each proficiency group's processes for L1 use while formulating their ideas were distinctly different according to their L2 proficiency. The HP writers reported that they usually switched to their L1 to plan and organized the content of their compositions in consideration of how they could organize their texts as discourse. Their attention to switching to their L1 related to the specificity of the topic, the intended reader, and their background knowledge. In addition, the HP writers tended to switch to their L1 to make an outline to construct their global writing goals when they generated content for their compositions. The implementation of switching behaviours in the idea generation activity appeared to help them set up their overall writing schema and produce an associative organization among the ideas in the written text. In the course of writing, the HP writers switched languages to summarize the ideas written in their texts in order to evaluate whether the generated ideas integrated with their global planning. Their switches assisted them in assembling probe cues to activate associated and related information for their compositions. For example, Jung-ah reported that she finished the first two points for her text and summarized them in her verbalizations after reading through her written text. In her self-report, she explained why she switched languages to summarize her written content:

> *Because I wanted my next point to be coherent with the points I've already stated above. But there was so much information that I couldn't handle for generating the next point. Therefore, I summarized the written content concisely in order to clarify my thoughts so that I could generate the next point quickly and logically.* (Jung-ah, interview)

Jung-ah's use of her L1 was more focused and self-regulated (De Guerrero & Villamil, 1994; Lantolf & Appel, 1994; Vygotsky, 1978). She used her L1 for extensive planning.

For another student, a reason for L1 use was related to her goal.

> *I often thought in Korean when I was...stumbled in my mind, idea floated around in my mind and I tried to catch and write them down. Thinking in Korean... When I tried to say a lot of things...but I could not express myself logically in English, Well...I thought in Korean...I did think...No, ...clearly thinking in Korean did not interfere with my English writing, because...I could convert Korean think into English...I had my ideas...then I could put them in words as soon as I found the equivalents.* (Jin-ju, interview)

Using her L1 enabled her initial thought to continue to develop and helped generate content which she sometimes felt somewhat incompetent to produce in her L2 only. This case indicates that some L2 writers resort to their L1 for sophisticated thinking in the development of content and organization.

In contrast, LP writers seldom switched to their L1 for global contextual considerations. They simply started off by reading the prompts, switched to their L1 better to understand the topic, and then transcribed their thoughts directly onto the paper. The LP writers' L1 use for generating ideas focused on a single semantic unit, which served as a probe for the next written production. Following this idea generation approach, they frequently switched back and forth between the L1 and the L2, which involved a cyclical process of generating ideas and mediated the flow of their thoughts while they were writing. Under this circumstance, the LP writers were usually constrained by the "what next?" situation and experienced writer's block in the process of L2 writing. Jung-min switched languages for planning the gist of an idea by generating several ideas in the L1. Her switching indicated a lack of associations with and continuation of a particular set of ideas. Her switching to her L1 to generate ideas was limited to one content-specific aspect. Without deliberately using her L1 to refine her thoughts, she appeared to be overloaded when transcribing the large quantity of L1 statements into the L2. As a result, she repeatedly switched to her L1 to reformulate the idea she generated prior to transferring them into the L2 on paper.

Using the L1 for Lexical Searching

The participants in the HP group had two approaches to switching to their L1 to search for L2 lexical items: (a) the generation of a group of synonyms in the L1 by referring to discourse features of relevant content and retrieving an equivalent word in the L2, and (b) the retrieval of a list of similar words or phrases in the L2 and switching to the L1 for assessing and making a choice appropriate to contextual features. While writing in the L2, Su-min usually generated a group of related Korean words in an attempt to search for an appropriate English word. In doing so, she quickly identified an English word that conformed to her intended meaning and kept her writing process going. It appeared that by making use of readily available knowledge in her L1, Su-min could target her goals in a straightforward way and produce her essay without much interference from her thought flows while composing. In the retrospective interview, she reported,

> *Using Korean is easy for me to retrieve English words and formulate conceptual information quickly. Otherwise, it takes longer time for me to search for a word in English. And, most of the time I am not sure the word I found in English could express my intended meaning precisely.* (Su-min, interview)

Jin-ju displayed a different approach to switching languages for lexical searching. As she attended to word choices for the word, she consulted a group of synonyms in the L2 to access the possible resources for the formulation of goals. Her switching to the L1 was a strategy for decision making as she searched for an appropriated lexical item.

> *I think Korean first and then translate into English. Because I think with my Korean is easier. When I think in Korean, with English language, my idea is a very slow. So, it's hard for me to start thinking with English...I think and I translate and at the same time I choose the appropriate ideas, appropriate words with the idea I write.* (Jin-ju, interview)

She was very concerned about the lack of fluency in her thinking writing process. On the other hand, Jin-ju was very comfortable talking about her writing and was quite articulate in communicating her intentions as well as frustrations. Her attitudinal markers and

commentaries, then, "conveyed the writer's intentionality and function to increase the acceptability of the text" (Intaraprawat & Steffensen, 1995, p. 259). Eventually, text producers' and receivers' *attitudes* and assumptions played a significant part in determining whether a text is coherent, as coherence is based on the writers' intentionality and the readers' acceptance.

In comparison, the LP writers' approaches to switching to the L1 to find L2 words seemed to be decontextualized and to lack rhetorical concerns. While composing, the LP writers switched to their L1 to consult the dictionary when faced with a lexical difficulty. However, because of their limited linguistic resources, their switches simply involved repeating a single L1 lexical item as a means of making sure that the L2 lexical items matched the meaning of the corresponding Korean words.

Nonetheless, the process of the LP writers' switching to the L1 for lexical searching could be considered a strategic form of self-regulation. For example, when the LP writers had a lexical problem, they switched to their L1 either to paraphrase what they wanted to write or to segment their intended meaning into pieces until they found a familiar lexical item. However, it is evident that switching languages for lexical searching in a literal way might generate ungrammatical sentence structures in their written output.

Using the L1 for Metacomments

All participants in both groups frequently switched to their L1 to self-evaluate and self-reflect on their text production while composing. Text revisions were often made after commenting on lexical choices and the ideas of their text production. Each proficiency group's intention to comment on the different aspects of their text production determined their approaches to switching languages.

The HP writers switched to their L1 for metacommenting on their word choices. They usually switched to their L1 to assess the appropriateness of word choices in the discourse context:

> *[E]verything was not cohesive. I thought that the word did not fit here. I did not think it is right to use it here. I thought that it should be changed.* (Su-min, interview)

In the above excerpt, Su-min's switching to her L1 for self-evaluation focused her attention on a particular rhetorical problem, which sometimes might have resulted in her initiating multiple word changes and reworking the entire sentence.

In comparison, most LP writers' text revisions prompted by their L1 switching for metacommenting on lexical items might have stemmed from their intuitions and prior instruction at schools. They switched to the L1 to make sense of and reason out the correctness of their lexical choices. In this circumstance, students' L1 switching to comment on their word choices showed their uncertainty about the appropriateness of the word. However, Min-jung's L1 evaluation remarks seemed to arouse her awareness that her limited L2 linguistic knowledge prohibited her from expressing her intended meaning. In her revisions, she reported that she crossed out her original sentence and simplified the written output.

All of the writers switched to their L1 to comment on ideas in an attempt to express their meanings logically and grammatically. Although such intentions prompted the emergence of L1 switches, the revisions in the participants' written texts differed. For the LP writers, their metacomments on idea generation merely led them to see how a group of words fit together in the sentence. Thus, their awareness of text revision was limited to the surface level. Correspondingly, the HP writers' L1 use behaviours tended to trigger them to reconsider overall aspects of their written production, such as discourse, grammatical accuracy, and word choices. Their switches to the L1 to comment on their text production played a role in confirming their judgements and executing an interconnection of their linguistic and discourse knowledge.

In addition, among the HP writers, only Su-min showed that she switched to Korean to comment on the linguistic accuracy of her text production while writing a long sentence involving dense information and a complicated structure. Her evaluative remarks allowed her to check the grammatical function of the particular form and meaning in question, prompting her to analyze the contextual features of the entire sentence. In contrast, the LP writers' text revisions prompted by their L1 evaluative remarks involved grammar and concentrated on word spelling and verb tenses. The students tended to consume an inordinate amount of time reasoning out the grammatical rules and evaluating linguistic aspects of their written output. In consequence, their

writing processes were frequently interrupted by their L1 metacommenting remarks on language use. Nonetheless, as shown in the following excerpt, the LP writers' L1 switches prompted them to think of possible alternatives and make self-corrections after they retrieved previously learned linguistic rules, which reduced the probability of their making grammatical errors in their written texts.

> *I thought that there is grammatical deviance in the previous sentence. I thought that I had better combine the text. But...a complex sentence. Well, that's not right. Right. That's correct.* (Su-min, interview)

Two different purposes— translation and discourse organization——for L1 use might distinguish the role of switching to L1 for the HP writers and the LP writers. The LP writers' switching for the purpose of translation suggests that their writing processes were firmly embedded in their L1 framework. Under these circumstances, their underdeveloped L2 proficiency constrained their access to the L1 to solve problems in an efficient and strategic way while they were composing in their L2. Their switching for translation might be considered a coping device used to maintain their "stable composing processes" (Perl, 1979, p. 328) while writing in the L2.

> *When I paused and got stuck, I thought and developed some ideas in Korean and then...to translate the ideas into English. When I thought in Korean, I had a natural flow of thinking, Ummm...I could use my imagination and construct new situation in which I could organize the whole picture. Well...Images could float freely while I was thinking in Korean. I could pick up whichever image I wanted to focus on. At times...I wrote in English based upon the images ...at times, I was expressing the images in Korean and then translating into English.* (Jung-min, interview)

This way of translating is parallel to the translation strategy adopted by the strategically less proficient writers in Whalen and Menard's study (1995), who "sought to translate, word by word, the first idea that came to mind in their L1" (p. 409).

In contrast, the HP writers' switching between languages concerned the discourse of their written texts and was aimed at clarifying text concepts, enriching contextual information, and shaping their discourse as a whole. Hence, their L1 use for discourse might play an important role in their writing their texts with coherence, organization, and

clearer appropriateness of topic. This again resembled what the seven strategically proficient writers did in Whalen and Menard's study when they "used translation to formulate more precise lexical and syntagmatic choices that contributed to the readability and coherence of the written product" (p. 407).

In general, all participants switched languages frequently and to about the same extent while composing in the L2. One of this study's findings suggests that L1 use was common to the HP and LP writers, and it might have facilitated their writing processes while they were composing. Another finding of the study is that the HP writers switched to their L1 more frequently than the LP writers did while composing the writing tasks. This finding contradicts previous L1 use studies (e.g., Woodall, 2000). This disparity might be attributable to different manipulation of data on L1 use during coding. In Woodall (2002), L1 use data were defined as "any use of the L1 while engaged in the L2 writing process" (p. 15). Woodall identified a switch as a sequence starting from an utterance in the L1 to the next utterance in the L2, whereas I, through a careful analysis of what preceded and followed a switch, identified an L1 use sequence as a problem-solving behaviour prompted by an utterance in the L2.

Regarding the reasons why the HP participants might have made more switches than did the LP participants did while composing the tasks in the L2, I found that the LP participants' language switching was usually initiated as they attempted to (a) reduce their content-generation processes by merely "getting ideas down"; (b) simplify their writing production at the levels of lexis, syntax, and semantics; (c) consult dictionaries for words; and (d) retrieve grammatical rules. To compensate for their L2 linguistic deficiencies in their writing processes, the LP participants often concentrated on direct translation from their L1 into the L2 to perform their L2 writing. Composing their writing tasks in this way might have helped them overcome writing difficulties without exerting much mental effort.

In contrast, the HP participants tended to switch from the L2 to their L1 for problem solving and ideational thinking. For this purpose, the HP participants devoted their switching to attending to overall aspects of language generation and high-level writing processes, such as formulating and monitoring contextual meaning, consulting discourse plans, and considering task constraints and intended readers. Consequently,

their writing intentions with respect to their writing, which led them to pursue high-level writing goals, seemed to involve their setting "a more difficult task for themselves than is faced by novice writers" (Bereiter, Burtis, & Scardamalia, 1988, p. 262). The HP participants' L2 proficiency assisted them in bridging the linguistic differences in the two languages and activating the mental operations to regulate their writing processes. Their ability to switch strategically to the L1 might create a genuine opportunity for them to achieve their writing intentions by transforming their knowledge flexibly and steadily. Hence, this result suggests that learners' L2 proficiency could affect how and why they might switch to their L1 to manipulate their writing processes while composing in their L2.

Confirming other studies, such as that of Roca de Larios et al. (1999), EFL writers also revealed extensive use of the L1 in the L2 composing process. These L2 writers were found to "expand, elaborate, and rehearse ideas through their L1" (p. 25) and "produce the pretext in L1" (p. 27). L1 use in L2 writing has been reported by numerous studies (Arndt, 1987; Berman, 1994; Cohen & Brooks-Carson, 2001; Cumming, 1989, 1990; Cumming, Rebuffot, & Ledwell, 1989; Edelsky, 1982; Friedlander, 1990; C. Hall, 1990; Jones & Tetroe, 1987; Kobayashi & Rinnert, 1992; Lay, 1982; Manchón, Roca de Larios, & Murphy, 2000; Pennington & So, 1993; Qi, 1998; Raimes, 1985; Roca de Larios et al., 1999; Sasaki & Hirose, 1996; Uzawa, 1996; Uzawa & Cumming, 1989; Victori, 1999; Wang & Wen, 2002; Whalen & Menard, 1995; Woodall, 2000; Zamel, 1982, 1983; Zimmermann, 2000). The writers in this study seemed to be generating L1 words to decide which word best matched their overall textual and pragmatic goals, a form of online planning. Manchón et al. (2000) reported that backtranslating (i.e., language switching for translating or paraphrasing the already written L2 text back to the L1) appears to have been used strategically by some of their intermediate-level L2 writers for focusing on and perhaps reaccessing plans. Zimmermann (2000) reported minimal L1 use by advanced learners during L2 text formulating (cf., "translating" in Hayes & Flower, 1980). The L1 use of the L2 writer working independently does not have a communicative function; it is usually done intramentally to compensate for difficulties encountered in using the second language (Cumming, 1989; Qi, 1998); that is, L1 use in

L2 writing might be defined as any *noninstructed* use of the first language during the L2 writing process.

Resourcing Strategies

These include knowledge about the use of strategies for consulting external sources and looking for: L2 synonyms, words, spelling, L2 word forms, and meanings).

To deal with unfamiliar words, FL writers claimed that it was their habit to use dictionaries, a thesaurus, and other references. Students used this sophisticated search strategy when looking for a synonym for the word they had either written or had in mind, in an attempt to avoid its repetition.

Jung-ah stated that she had not used the dictionary for the writing task because she felt that she was under time pressure and did not want to spend too much time checking words in the dictionary, even though she was told that she could use as much as she needed for this writing task. She indicated that if she had been writing an assigned paper, she would have been more careful and specific with the vocabulary. In that situation, she usually used different references to check the words that she wanted to use.

Su-min and Jin-ju, two HP group writers, explained that their purpose in using the dictionaries when they wrote was not only to find out how they should spell words, but also to determine how they could use these words. They also indicated that they usually would avoided using a dictionary while they were actually writing, preferring to keep on writing with the words they knew and come back later to replace those words with more appropriate terms that they had found in the references.

Min-jung and Jung-min, two LP group writers, indicated that it was their habit to use a dictionary to check words while they were actually writing. Min-jung stated that she would sometimes use simpler words to write when she felt tired of checking words in the dictionary. Jung-min indicated that she usually used the dictionary for the purpose of finding out the spellings of words, especially when she was confused about words with similar spellings. Su-kyung, on the other hand, indicated that when she wrote, she did not use her dictionary, though she had it with her. She preferred to use words that she knew well. Hence, she was in *adjustment* of vocabulary.

> *I don't usually use the dictionary, especially if I'm familiar with the topic. I only look up words when I'm desperate about a word I don't know. I have a good monolingual dictionary at home, but prefer to use a small one I have, as it's easier and quicker for me to find the word. It's boring to write a composition and have to look up words all the time, you lose track, because you often get distracted with the surrounding words and get bored. I like to write as thoughts come to my mind, without wasting time looking up words.* (Su-kyung, interview)

She decided not to check a doubt or problem she had and preferred to leave it as it was or eliminate it. In addition, she commented that when she looked up words, she had to look for "weird," words because she did not usually use them, that is, as if she was apologizing to herself for using the dictionary or for not possessing those words in her lexicon.

Although this description is in accord with the principle that "the main purpose of a dictionary is to prevent or at least reduce communication conflicts which may arise from lexical deficit" (Tomaszczyk, 1987, p. 137), this is added to the fact that Su-kyung displayed less word choice assessment than other students. Once more, there was little concern with lexicon. Her criteria for choosing one word or another seemed to diverge from the approach followed by Min-jung; that is, when faced with the dilemma of choosing among different English words, Su-kyung claimed to select a word that most closely resembled the L1 one. Min-jung, on the other hand, chose words that sounded "less Korean," in an attempt to write English-like expressions.

In short, the HP group writers stated that they were aware of different references that could help with words or terminology that they did not know well. They also indicated that they avoided checking references books while they were writing. The LP group writers, however, described dictionaries as their only way of learning words they did not know well. When they did use dictionaries, they tended to use them while they were engaged in writing.

Reduction Strategies

These strategies include removing the problem not solving it, and paraphrasing.

No major differences were identified with the occurrences of reduction strategies, although, in general, two students showed more instances of them, possibly because they

faced many dilemmas in evaluation the appropriateness of written text, especially as far as grammar was concerned. Thus, a strategy they frequently used was to eliminate the item as it was, with the hope that it would be acceptable, or that "it would wash" as they said. Another reduction strategy involved using very simple language containing well-known words and short, simple sentences to avoid making mistakes in lexis or grammar. Their texts are acceptable, but their interlanguage is not as developed as it would be with a greater variety of sophisticated vocabulary and complex sentences.

In the next chapter, I discuss some of the insights I derived from the close examination of these student writers' writing development as I attempt to draw various implications from my research for the advancement of EFL writing development.

CHAPTER 9

DISCUSSION AND CONCLUSION

Reflections on Design

Like all studies, the present research has limitations that must be acknowledged before discussing my conclusions. In creating a research design, one must contend with the familiar tug-of-war between generalizability and depth of detail. Opting for closeness of oral and written texts over a 2-month period, to study the discursive practices of more than 6 writers would have proven impossible.[62] Yet, my small sample size means that the value of the findings lies in fine-grained illustrations of individuals rather than robust generalizations to larger populations.

As I stated in Chapter 2, any situated ethnographic case study must limit its situational context, placing artificial boundaries where none, in fact, exists. In this case, I have imposed the boundaries of time, space, and social spheres. If I had begun my observation of these writers prior to their participation in the composition course, for example, I might have been able to note with more clarity the influences of MK. If I had been able to observe these writers in other courses, I could have provided a more detailed look at the influences of those domains on the writers' knowledge development. At times, the boundaries were set because of my concern for the writers' privacy or my hesitancy to impose too greatly on their already busy lives. In some cases, the writers expressed concern about sharing certain texts with me; at other times, they provided me with details that they asked not be included in any written displays of my research. Furthermore, my adopting an ethnographic approach could have illustrated much more about the social interactions involved in writing development (e. g., Prior, 1998). My findings, certainly influenced by my sources of data, are a product of the situations that I was able to observe. So, although I am able to make claims about what I *did* observe, I cannot do so about what I did *not* observe.

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[62] Although I do not feel confident that analyses by student writers provide ultimate truth about their intentions, they do give useful insights into the dilemmas, if only the retrospective dilemmas, student writers can identify about the impression they are conveying of themselves.

After many months of following these student writers and their writing practice, I often felt frustrated about the difficulty of "getting into their heads," especially in trying to understand the influences of metacognitive reflection. Did these experiences disappear, or were they simply dormant, waiting for an opportunity to be of use? Or had they become an unconscious part of the student writers' knowledge bases? Poring over interview tapes and transcripts, I searched for inconsistencies and tried to probe the student writers' words to see them as reflections of the co-constructed social event of a research interview (Block, 2000).

I would like to begin here by stressing that these findings are not meant to be generalizable to the wider population of EFL undergraduate students. Rather, the explanatory power of this study resides in its creation of what Strauss and Corbin (1998) have referred to as "substantive theory," by which they mean theory "developed from the study of one small area of investigation and from one specific population" (p. 267). Strauss and Corbin maintained that the value of substantive theory "lies in its ability to speak specifically for the populations from which it was derived and to apply back to them" (p. 267). In a microethnographic study like this one, such substantive theory works to describe some of the major issues in participants' metacognition in the hope that more finely pointed qualitative research can trace out the particularities of each of the developmental stages revealed by the ethnography.

In the following sections, I recap my research questions and review my main findings.

Discussion of the Research Questions

1. What are the EFL writers' beliefs and attitudes toward the FL writing experiences?
2. What metacognitive knowledge do EFL writers in Korea say they use during the writing task?
3. How do students describe the influence of variables such as understandings elicited from person, task, and strategy on the decisions they make while writing?

When I add up the findings from this study, the most prominent term in the sum is *confidence*— particularly students' confidence that they can deal with the writing requirements of their major. The range and persistence of this finding quite frankly surprised me; not having completed my data analyses when the frequency of comments about confidence became apparent, I initially was not certain that the confidence was well founded. Yet, when I look at the aggregate of student experience, I find that the confidence might have a substantial base. Indeed, students' successes and advancement, especially when accomplished in an environment that included the instructor's reminder that "*It's as if you're aware of these words, so that's why you're using them*" led students to that kind of confidence.

First, students typically had to write in a variety of circumstances and for a variety of real and hypothetical audiences. Second, they either were instructed in, or discovered on their own, different ways to go about doing this writing. Third, they knew how to engage a variety of resources to solve writing problems. Fourth, students became adept at using at least embryonic forms of rhetorical problem solving. Nonetheless, students did construct audiences, set goals, ask questions about arrangement, and, occasionally, select among alternative approaches.[63] Students' references to context-specific conventions[64] further suggest that at least some had a sense of how writing functions in their classroom. Students in this study were looking to and accessing multiple resources. The very fact that they would consult more than one resource suggests that they were operating with rather sophisticated plans for accomplishing their writing assignments.

In agreeing to participate in this study,[65] these students committed to talking about their histories and their writing experiences at university,[66] and their "selves." They

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[63] The reflective process allowed students to grapple with the new ideas without demanding from them a control of academic language. They clearly struggled to use English to express the new and difficult concepts. Su-min's comment in "*Fairly difficult ...my idea could be contradictory for I always think too much about everything...I will probably combine some of the sentence to make a clear*" showed her "willingness" (Gee, 2000) to risk using what is a rather awkward and ungrammatical sentence to make her point. This supports Flower's (1984) findings in Elbow (1991) that "everybody does better at metacognition and metadiscourse if he or she can use ordinary language" (p. 162).

[64] The student interviews also suggest that the students seem to have a tangible sense of the context. It is in these areas that the concept of discourse community was relevant for the FL students. Providing a contextual framework would help students to identify areas in which they can position themselves more confidently as participants within that context and, through this process, to experience the discourse.

[65] During the first interview, students typically described taking composition classes as "more" when compared to taking previous classes as part of their general education or course requirements. Thus, the writing practice of the composition course appeared to affirm and extend the students' identities and skill development. For example, Min-

risked exposure and discomfort.[67] What quickly became clear, however, is that students looked forward to talking about their lives, their experiences, and their academic work. The ability to reflect on their experiences appears helpful in their processing of their thinking about their "selves."

A second inescapable finding from this study, then, relates more specifically to the research question about the influences of metacognitive reflection that can raise students' awareness of the linguistic, organizational, and rhetorical choices available to them. My data were not broad enough to document robust differences between this composition course and the other courses. However, I did find that, whatever the purpose, students clearly preferred writing experiences involving its courses.[68] True, this was tied to their vision of future work but it was more than that. It was almost as if doing writing assignments involved making an investment in who the student desired to become; FL writing, in other words, seemed to be part of *professional* identity building and skill development. This aspect might prompt student motivation, which instructors often report to be missing in general education courses.

Metacognitive knowledge of writing is presented in this study as elements in the social construction of writing and of how writing is described by student writers at a community level. There exists preconceived metacognitive knowledge in student descriptions of writing as community practice. A critical pragmatic view of writing operates in the community.

As for the more global mechanisms analyzed, what appears first and foremost is the complexity of the knowledge construction process in written academic discourse. Special emphasis was put on features like internalization (appropriation, Jung-ah), switching language to accomplish different composing acts, capitalizing on knowledge

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jung was aware of the additional effort required for her to use vocabulary. When student writers talk about *culture*, they are talking about the ability to understand and be understood by others as members of a given discourse community, not as isolated individuals.

[66] A continuum of attitudes, from positive to negative, characterized students' attitudes toward writing in English. External utilitarian motivations seemed to be primary initially. Internal motivations such as self-expression and expansion of cognition surfaced later.

[67] Exposing one's mistakes, conflicts, confusions, and dilemmas to the public through writing this critical reflexive account is not only an intellectual task, but also a political action, full of psychological and social risks.

[68] Originally, with my first question I had anticipated being able to separate participants' specific literacy activities (e.g., writing essays) from more general experiences in academia (e.g., interacting with instructors and peers). However, soon after the study began, I found that my first research question with its broad focus on "experiences" that they look back to and draw on later, in actuality encompassed the former and the latter.

maps to create text (Su-min), throwing away constraints (Jung-min), partitioning constraints (Jin-ju), setting priorities, choosing to compose under the direction of a specific type or several types of plans (Su-kyung), and interpersonal function signalling the rhetorical approach (Min-jung) that, though implicit, construes the writer as student/writer, and the readership as students and/or members of the discourse community. As a result of the analysis carried out, it emerges that substantial variation between the individual argumentative styles of each writer takes place. This suggests that local, interpersonal factors can have a greater effect on undergraduate student success than typically acknowledged.

The results show that different activities were underway, even though all of the participants were engaged in the same task. The variety of activities in the writing class prepared by the instructor caused the students to engage in many different types of writing strategies and techniques, which they could apply to their own writing process. They also illustrate that students' beliefs about academic writing, which were shaped through their previous writing experiences,[69] determined the nature of their activities during the writing process. It makes evident not only the complexity of the composing skill but also the difficulty in defining it in terms of concrete and unique strategies.

Understanding of the nature of the writing task and the writers' willingness to apply strategies actively to reach their goals can be important to successful writing. In other words, the learners in this study selected, evaluated, and abandoned tasks, goals, and strategies according to their perceived abilities and beliefs about writing.

These cases have offered a glimpse into the complex *histories* FL students bring to the classroom and the metacognitive consciousness such histories foster. No doubt there are as many ways of being literate in English in a university as there are students in that situation; we should not expect the complexities of such writers and their writing to reduce easily to generalizations.[70] However, issues of interaction/communication surface

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[69] Because of their limited experience with writing in English, their initial writing was underdeveloped, lacked detail and organization, and included many mechanical errors. The academic history and socialization of student writers played itself out in the way they constructed their texts and in the way their texts represented them.

[70] Whereas Su-min's remarks looked forward to how her completion of the writing paper work might facilitate very practical-minded goals and motivations, such as being able to write in real-life settings, and getting a good grade, Min-jung's earliest interview remarks have reminded us that the classes we teach also have a history.

in each and warrant closer scrutiny and analysis. Each of the three writers[71] we profiled in this chapter made explicit links between writing/language and (textual) identity that were displayed in the interviews[72] (Cherry, 1988; Hatch, Hill, & Hayes, 1993; Ivanic, 1998). Furthermore, each chose pragmatic concerns as an *approach/perspective,* the ways participants in an activity coordinate differently configured activity footings. Among the various writing strategies suggested to students, the instrumental approach was, in fact, one of the most popular. Although we cannot generalize from a single case, we believe our study is illuminative, as students' so-called "instrumental" approach to their class is fairly typical of undergraduates.

The writers' definitions of FL writing in terms of self-actualization, self-empowerment, self-affirmation, self-authorization, and personal challenge attest to the nature of FL writing as a mode of personal expression. The composing processes of individual participants are affected by those participants' rationales or wants. This underscores the significant role played by MK in providing a rationale for the writers' approach.[73] Personal needs to afford to selves, peers, or instructor proof of a particular competence or capability accentuate the individual and idiosyncratic nature of writing. For instance, Min-jung' desire to demonstrate the loss of writer identity via her previous performance in English permeates her composing process. Her text-producing strategies seem to be influenced mainly by a search for expression and correct social etiquette.[74] Min-jung used the logic of ethnic state nationalism to resist that older form of power to enter the modern world. That modern *world* uses a different *logic*, and so she now has to redefine herself to retain her political gains, but without losing her legitimacy. Although she found the critical framework of the assignment came into conflict with her previous approach, still, it is worth underscoring the apparent ease which Min-jung accommodates her "striver" point of view to a voice in the writing process.[75] At a more micro level,

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[71] Even though there were 6 participants in the study, in this chapter, I discuss only 3 of them. I made this choice because I found that, after working for 2 months, the 3 participants were, at least in my opinion, the most compelling individuals to tell about the writing that they were doing.

[72] I investigated EFL undergraduate students' awareness of the identities that they constructed through the appropriation of others' words and ideas in their texts.

[73] Furthermore, the study also revealed the interaction that exists between the knowledge of the writers and the strategies observed.

[74] Min-jung approached the academic writing as a self-expression similarly to the kind of activity she had been exposed to in her previous course.

[75] Shifting patterns of identity can have a profound affect on the writing process (Harklau, 2003).

these controlling pressures and expectations were realized by the pragmatic product-oriented approach in the EFL classroom and by students' positioning as examination learners, such as in Su-min's case. Min-jung's identities or roles in her courses included being the member with less academic and writing experiences than others, a *cultural* outsider with advantages and disadvantages, someone with less theoretical knowledge but academically as strong as others. Su-min's need resides principally in proving to others[76] that she is cable of writing in English as a tool for academic success. Consequently, her composing process is essentially affected by concerns about form and rhetoric. Such concerns are evident in her accounts. She persistently and restively labours on (a) the structure of her message, (b) making her interpretation convincing, and (c) the conventionality of her grammar and punctuation selections. She appears driven by the need to produce the most quantifiable performance: a marked performance that exhibits good competency in the skills measured, practised, and encouraged within the academic context of FL writing. Writers might be able to compensate for potential deficiencies[77] in their writing by capitalizing on a few of their strengths. Su-min was using the bluster of her confident persona both to cover the anxiety created by turning in a too quickly composed paper and as a vehicle for performing at some level of independence. Jung-ah's desire to find alternative "*academic*" words reinforces the idea that she wanted her essay to look like an academic piece of work rather than a general essay.[78] Her case responds in a small way to Ivanic's (1998) call for further studies on the ways in which "specific textual features become imbued with social meanings" (p. 333) by exploring authoring as a complex negotiation between specific wordings, personal and social senses of identity, and institutionally privileged meaning. Jung-ah seemed to be more strongly affected by being an FL writer than Su-min and Min-jung were. This effect was most strongly seen in her attitude toward reading. Jung-ah recognized the extent to which the students in the program use language that was different from the language she used in *everyday* life, including her use of "common" terms in technical ways. Nevertheless, in her writing, she continued searching for ways to express her ideas in language that was

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[76] Su-min, for whom similar forms of structure were a daily part of life, viewed the writing as just another course requirement to be completed to receive a good grade. In this endeavour, her instructor was the primary audience.
[77] If students find such abilities limiting, it makes perfect sense that they would focus explicitly on improving them.
[78] Undergraduates are assessed on their ability to engage in academia's specialized discourses (Belcher & Braine, 1995).

acceptable to her instructor and peers.[79] She appears to have a fairly strong understanding of how papers are organized and written, as well as what terminology is typically employed and why.

As revealed in Jung-ah's authoring experience, Su-kyung's adoption of multiple and variable voices, and Su-min's *culturally* inflected respect for her instructor, participants' sociolinguistic backgrounds affected their decisions about how to participate in their discourse community. Also of particular interest was Min-Jung's and Jung-min's decision to turn their linguistic and *cultural* distances from their discourse community to their advantage, using their "outsider" perspective to help them graft their own interests onto the curriculum.[80] Given the indebtedness of interpretive frameworks to forms of rhetorical integrity within the writing process, I believe that adopting a metacognitive/dialogic theoretical perspective brings into focus the sometimes subtle, sometimes identity-based, but always mixed and mobile ways language and writing become relevant in our biliterate students' writing, their engagement with historical and literary figures,[81] and their accounts of themselves as writers. Furthermore, linking the study of FL student writing to metacognitive theory responds to Leki's (2003b) call for connecting L2 writing research with "broader intellectual strands, domains, and dimensions of modern thought and contemporary lived experience" (p. 103).

A definitive finding of this research is the salience of affective modes of learning to present *opportunities*—rhetorical, emotional, and material—for positive change among the participants. Affective manifestations,[82] such as the EFL learner's writing motivation, writing anxiety, writer's block and other emotions, might influence the learner's successful acquisition of academic English writing. In other words, the FL writers' personal knowledge—such as self-concept, anxiety, and self-confidence—directly influenced their performance and use of strategies, although these FL writers also employed many strategies deemed necessary for good writing.

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[79] Laughter (Brown & Levinson, 1978, 1987, cited in Kramsch 1993; Hyland 2002a, 2003b) occurs at points in our talk when the content of higher education is too unacceptable and raises questions for Jung-ah about whether she will be able to manage to stay in such an institution, as unacceptable intertextuality is centrally concerned with questions of language, identity, education, and knowledge.

[80] Each entails an academic writing process involving various configurations of similarity and difference.

[81] Any study of sense, affect, and consciousness must be sensitive to the interanimation of the many concrete and figured (Holland, Lachicotte, Skinner, & Cain, 1998) worlds that subjects have available to them at every moment.

[82] Affect, both positive and negative, was an important factor in essays.

Preconceived notion about what writers do hindered the effective application of strategies. This finding suggests that possessing appropriate personal knowledge appears to be critical to successful writing.

With regard to the use of L1 and L2 during the writing process, overall, in contrast to previous studies, which have tended to show that the amount of L1 use decreased as the writers' L2 proficiency developed, the present study showed that the amount of FL writers' language switching (L-S) is *not* reduced when their L2 proficiency has developed. Rather, the qualities of FL writers' switch to their L1 or strategic ways in which they accomplished it, do suggest some kind of developmental continuum associated with L2 proficiency. As the present analyses suggest, the HP learners appeared to benefit extensively from switching to their L1 for rhetorical choices and discourse. Their switching to set rhetorical goals might have built on their mental capacities to process information and pursue high-level writing goals, helping them gain increasing control over their internal representations and language choices. On the other hand, the LP learners' L-S seemed to provide opportunities for them to generate content and review their texts. Their approaches to switching languages followed rigid and rule-governed routes, by which they simply made generalizations between the two languages. As a result, the LP participants often failed to use the L1 effectively and strategically to generate comprehensible and coherent texts. However, it is an open question as to whether some differences in L-S between the two proficiency groups resulted from their L2 proficiency or from their L1 writing expertise. This issue needs to be investigated further in an in-depth case study over time. Therefore, future research needs to gather data in other contexts to verify the present findings. This study has found that L1 use might function as an advantageous metacognitive tool in FL acquisition.

Theoretical Implications for FL Writing

In concert with Ramanathan and Atkinson's (1999) position that all research must be relevant to larger issues, I will conclude this study by examining what I see as the project's theoretical implications.

My analysis forces us to rethink the role FL *writing process* plays in our classrooms. Our conventional methods use such interactions as a means to an end: Our

students are encouraged to identify rhetorical situations in their writing to find new ways to improve the texts they write. My findings indicate, however, that, for Su-min at least, the reverse of this process was equally, if not more, important. Throughout this study, my analyses have been guided by a very simple question: What writing problems did Su-min work to solve as her text evolved? I believe my findings indicate that this was Su-min's perspective, as well. Thus, Su-min's planning: product-oriented learning[83] was not simply a consequence of her ongoing interactions with her instructor's expectation but, perhaps more saliently for Su-min, her means of engaging in those interactions as a context for purposeful action and activity. I believe it is in the record of those interactions, and not more simply in Su-min's finished text, that her real learning[84] and development as a writer are to be observed. As teachers, then, we need to reconceive FL classroom practices less as some means to an end but, more important, as an end in themselves. We need to teach our students that the value of the texts they compose is to be measured, not against some timeless standard of "good writing," but in the quality of the social interactions they mediate and sustain.

Methodological Implications for FL Writing Research

From a methodological perspective, my making this study relatively multiperspective research, through the use of ethnography and critical discourse analysis,[85] proved to be a useful tool in the analysis of the metacognitive knowledge in context because it allowed for the realization of the interdependency of writing, language, and ideology; ideology and sociocultural practices; and sociocultural politics. It also made it possible for the research to excavate meaning from underneath the surface level of utterances, enabling more accurate and informed interpretations of metacomment statements. To balance the subjective interpretations of ideology and sociopolitical beliefs of student writers, it was necessary to bring in the role of secondary data from a

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[83] The ethnography suggests that the product oriented learning could be a double-edged strategy aimed at acquiring the rudiments of proficiency necessary for social mobility while keeping themselves from being influenced by the culture of the language through active communicative use. Students acknowledge the importance of writing as a communicative tool despite the psycho-social pressures they face from their limited written language abilities. This awareness restrains students from indulging in any naive, romantic gestures of resistance to the writing process.

[84] The cultural capital of the university (Luke, 1996) does provide certain valuable analytical skills, intellectual resources, and social values.

[85] This critical discourse analysis (CDA) helped reveal students' emerging authority and their awareness of conflicts inherent in microsocieties as they performed in writing tasks.

number of other media resources, which made it possible for me to take more objective and informed decisions about interpretation and thus offer more balanced explanations.

Arguing that the pursuit of literacy is always enmeshed in power structures, Street (1993) holds that "An understanding of literacy requires detailed, in-depth accounts of actual practice in different cultural settings" (p. 430). However, Street warned,

> It is not sufficient…to extol simply the richness and variety of literacy practices made accessible through such ethnographic detail: we also need bold theoretical models that recognize the central role of power relations in literacy practices. (p. 430)

Street responded to this need with his formulation of "ideological literacy," a model he has used "to view literacy practices as inextricably linked to cultural and power structures in society and to recognize the variety of cultural practices associated with reading and writing in different contexts" (pp. 433-434).

Studies such as this one are of pivotal importance to our understanding of the stakes of institutional accommodation of L2 learners. Extolling the virtues of ethnographic research, Brodkey (1987a) has contended that "To stop telling stories about experience would be tantamount to abandoning one another to the very intellectual, social, cultural, and political boundaries that ethnographic narratives labor, however awkwardly and tenuously, to dismantle" (p. 48). Though it has not been my conscious attempt to take down the boundaries that shape L2 learner socialization, I do hope to have contributed to our understanding of both the characteristics of those boundaries and how L2 learners negotiate them as they move toward socialization into academic discourse communities.

From a research method-interpretation perspective, this study is an exploration of an interpretation that attempts to integrate Bakhtin's (1981) notion of textual (rhetorical) analysis in the FL setting. Although Prior (1998, 2001) has offered some useful hints,[86] research in several related areas assumes that Bakhtinian programs of writing instruction might be adapted to the L2 writing classroom. Given this assertion, this study was a first

[86] I am not aware of full qualitative studies of the textual representation or communication that have drawn on Bakhtinian theoretical constructs, and rich and evocative descriptions of discourse acquisition and use in the SL/FL context. In the future, some researchers of writing (e.g., Atkinson, 2001, 2003) would be very interested in seeing accounts of such programs in the *Journal of Second Language Writing* or elsewhere.

step in examining the role of textual representation (Kress, 1996, 2003) on FL context and the findings need to be confirmed in different disciplines and genres.

Although my research and analysis appear to confirm many of the claims made by these and other researchers, I believe that further research needs to be conducted along these lines. I suggest that researchers take a more ethnographic perspective[87] and begin, as I did, with a broad question: Only after achieving a thorough understanding of the local and particular can the researcher move to more general recommendations for reforming pedagogy. Therefore, we must conduct further ethnographically oriented studies, such as this one, if we are to develop better ways of serving FL students.

[87] The ethnographic nature of this study provides indepth information about this particular classroom; however, further ethnographic classroom research needs to be undertaken in order to establish the possibilities for broader applications of this study's findings.

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Appendix A. LETTER OF INVITATION FOR all students in the writing course
(Original in Korean)

May 5, 2003

Dear Student-Participants,

I would like to conduct a research project with students and their writing instructor on the writing knowledge of EFL students.

This research project will explore how metacognitive knowledge of EFL writers may influence the writing processes and strategies they deploy when composing. During class time you will be asked to complete a survey about your writing habits. You will also be asked to write an in-class expository text at the beginning and end of the course. Then you will be asked to complete a questionnaire about what you were thinking about as you wrote. I will also be observing the class and taking field notes throughout the duration of the course. Your instructor has agreed to allow time during class for these activities, although they do not contribute to your grade in the course. There are no right or wrong answers. I would like to collect these surveys, essays, and questionnaires and use them as data for my research.

Your name and identity will be kept confidential. Your name will be written on the surveys, essays, and questionnaires so that they can be matched and compared in the research. After they are matched a pseudonym will be assigned to your work so that your identity can remain anonymous and you may withdraw from the research project at any time. The only persons who will have access to the data are yourselves, myself, and the supervising professor, Dr. Olenka Bilash. Your participation in this research project is strictly voluntary and will not influence your grades in the course.

Thank you for considering the request to participate in this research project. I will make myself available at your convenience to answer any questions that you might have.

Sincerely,

Hye-Mi Lee
e-mail: hmlee@ualberta.ca

In case of concerns, please contact:
Dr. Olenka Bilash
Olenka.bilash@ualberta.ca Office: 492-5101

This study has been reviewed and approved by the Research Ethics Board of the Faculties of Education and Extension at the University of Alberta. For questions regarding participant rights and ethical conduct of research, contact the Chair of the Research Ethics Board at (780) 492-3751.

Appendix B. LETTER OF INVITATION FOR 6 Potential Participants
(Original in Korean)

Dear Student-Participants,

I would like to conduct a research project with students and their writing instructor on the writing knowledge of EFL students.

This research project will explore how metacognitive knowledge of EFL writers may influence the writing processes and strategies they deploy when composing. We will meet three times in May and June to discuss writing instruction. Before the first and last meeting you will have been asked to write an in-class expository text as a part of your coursework. When we meet I will ask you to tell me about what you were thinking about as you wrote. There are no right or wrong answers. I will write field notes during the discussion sessions and write reflections and summaries after each of these sessions. I will give you a copy of the notes before each session, which you can then respond to or clarify during that time. You will also have an opportunity to request that any of the information be removed.

I need willing participants for this project. You will have an opportunity to respond on an ongoing basis to my observations and you may withdraw at any time. I will respect the confidentiality of our discussions and your anonymity, at all times. Although our conversations will be tape recorded, the only persons who will have access to the data are yourselves, myself and the supervising professor, Dr. Olenka Bilash.

Thank you for considering the request to participate in this research project. I will make myself available at your convenience to answer any questions that you might have.

Sincerely,

Hye-Mi Lee
e-mail: hmlee@ualberta.ca

In case of concerns, please contact:
Dr. Olenka Bilash
Olenka.bilash@ulaberta.ca Office: 492-5101

This study has been reviewed and approved by the Research Ethics Board of the Faculties of Education and Extension at the University of Alberta. For questions regarding participant rights and ethical conduct of research, contact the Chair of the Research Ethics Board at (780) 492-3751.

Appendix C. LETTER OF INVITATION FOR INSTRUCTOR of the writing course
(Original in Korean)

May 5, 2003

Dear EFL Writing Instructor,

I would like to conduct a research project with you and your students and on the writing knowledge of EFL students.

This research project will explore how metacognitive knowledge of EFL writers may influence the writing processes and strategies they deploy when composing. The project has eleven steps: First, the students enrolled in your class will be asked to fill in a structured background survey that records the writers' knowledge about writing in English. Second, they will be asked to complete a writing task for about 45 minutes on the first day of class. Third, immediately following the completion of the writing task, they will be asked to complete a reflective writing questionnaire about what they thought about during the writing. Fourth, six to nine volunteers will be asked to participate in a retrospective interview of approximately 30-60 minutes each. This procedure will reveal the interaction that exists between the knowledge of the writers and the strategies observed, underscoring the significant role played by MK in providing a rationale for the writers' approach. Fifth, participants will take part in an 8-week instructional process. During this time I will take observational field notes and collect documents or other artifacts relevant to the course. Sixth, I will also interview the six to nine volunteers once during the eight-week course to gain insight into their developing MK. Seventh, all course participants will be asked to complete another 45 minute writing task at the end of the course. Eighth, again immediately following the completion of the final writing task, they will be asked to complete a reflective questionnaire about what they thought about during the writing. Ninth, retrospective interviews with the volunteer participants will take place as soon after the final writing task as possible. Tenth, to gain more information from participant volunteers and to give them an opportunity to dialogue about the growth in their MK, I will conduct one focus group session with these participants. This session will be audiotaped and a written summary of the discussion will be forwarded to them for validation. Participants will have the opportunity to add, delete or change the summary to reflect their understandings. Eleventh, I will also write summaries of conversations with you, the instructor, held before, during and after the course. The majority of this data will be in Korean so that students will not be hindered in what they say in English. Data from these sources will then be analyzed, interpreted and triangulated. I would like to collect these surveys, essays and questionnaires and field notes of my discussions with you and observations in your classroom and use them as data for my research. Students' participation in the course will not influence their grades.

Your name and identity will be kept confidential and anonymous and you may withdraw from the research project at any time. There are no right or wrong answers. The only persons who will have access to the data are yourselves, myself and the supervising professor, Dr. Olenka Bilash. Thank you for considering the request to participate in this research project. I will make myself available at your convenience to answer any questions that you might have.

Sincerely,

Hye-Mi Lee
e-mail: hmlee@ualberta.ca

In case of concerns, please contact:
Dr. Olenka Bilash
Olenka.bilash@ualberta.ca Office: 492-5101

This study has been reviewed and approved by the Research Ethics Board of the Faculties of Education and Extension at the University of Alberta. For questions regarding participant rights and ethical conduct of research, contact the Chair of the Research Ethics Board at (780) 492-3751.

Appendix D. Writing background survey (Original in Korean)

Name _____
Major _____ Year _____

I. About studying English

1. So far how long have you studied English at school?
2. Have you studied in an English-speaking country (even for a short time)? If so, for how long?

II. About writing in Korean

3. Which of the following kinds of writing did you do in high school? (Check as many as apply.)
   - ____ journal
   - ____ literary work (stories, poems, etc)
   - ____ short expository papers
   - ____ other (Please specify)
   - ____ personal impression of material read
   - ____ summaries or paraphrases of material read
   - ____ letters

4. Which of the following kind s of writing did you do on your own (not connected to school work) before coming to the university? (Check as many as apply.)
   - ____ journal
   - ____ literary work (stories, poems, etc)
   - ____ short expository papers
   - ____ other (Please specify)
   - ____ personal impression of material read
   - ____ summaries or paraphrases of material read
   - ____ letters
   - ____ none

5. How difficult is it for you to write in Korean? (Check only one.)
   - ____ very difficult
   - ____ not very difficult
   - ____ difficult
   - ____ not at all difficult

II. About writing in English

6. Which of the following activities did you do regularly in high school and for preparation for entrance exams? (Check as many apply.)
   - ____ translating individual Korean sentences into English
   - ____ combining short sentences into one longer (complex/compound) sentence
   - ____ other (please specify)
   - ____ writing English sentences to practise grammar and/or vocabulary
   - ____ writing more than one paragraph

7. Please estimate the amount of required writing (not translation into English) that you did while in high school? (Check only one.)
   - ____ more than ten pages per term
   - ____ 2-5 pages per term
   - ____ none
   - ____ 5-10 pages per term
   - ____ about a page per term

8. Which of the following kinds of writing did you do on your own (not connected to school work) before coming to the university? (Check as many as apply.)
   - ____ journal
   - ____ personal impression of material read

____ literary work (stories, poems, etc)
____ short expository papers
____ other (Please specify)
____ summaries or paraphrases of material read
____ letters
____ none

9. How difficult is it for you to write for academic purposes (such as writing a term paper)? (Check only one.)
____ very difficult
____ not very difficult
____ difficult
____ not at all difficult

10. How difficult is to for you to write for personal purposes (such as writing a personal letter)? (Check only one.)
____ very difficult
____ not very difficult
____ difficult
____ not at all difficult

Appendix E. Writing Task

Prewriting prompt:

People attend college and university for many different reasons (for example, new experience, career preparation, increased knowledge). Why do you think people attend college or university? Use specific reasons and examples to support your answers.

Postwriting task

Postwriting prompt:

Some people like to do only what they already do well. Other people prefer to try new things and take risks. Which do you prefer? Use specific reason and, examples to support your choice.

Appendix F. Writing Questionnaire for Metacognitive Model (Precourse response)
(Adapted from Devine et al., 1993; Kasper, 1997)
(Original in Korean)

The purpose of the survey is to find out what YOU think about writing and how you write. There are no right or wrong answers. I simply want to know what YOUR opinions and beliefs are. So, please answer as honestly as you can.

Name _____
Major _____ Year _____

1 - Think of a particular time in your life when writing in English was a positive (good) experience. What are some of the factors that make writing a positive experience for you?
- Describe one negative (bad) writing experience you have had. What are some of the conditions that make writing difficult for you?
- What are your strengths and weaknesses as a writer? What experiences have led you to believe that you have these strengths and weaknesses?

2 Define good writing.

3 What do you do when you have trouble writing?

Rank the following in order of importance—in the first column rank their importance to you, personally; in the other column, rank their importance to the teachers who grade your papers. Use #1 for most important through #7 for least important.

Importance to:	You	Teachers
1. Clarity		
2. Originality		
3. Grammar		
4. Organization		
5. Exploration		
6. Fluency		
7. Content		

Appendix G. Writing Questionnaire for Metacognitive Model (Postcourse response)
(Original in Korean)

The purpose of the survey is to find out what YOU think about writing and how you write. There are no right or wrong answers. I simply want to know what YOUR opinions and beliefs are. So, please answer as honestly as you can.

Name _____
Major _____ Year _____

1 What have you learned from this course about your ability as a writer? How, specifically, do you think your writing has improved? What things do you need to do to be a better writer than you are right now?

2 Define good writing.

3 What do you do when you have trouble writing?

Rank the following in order of importance—in the first column rank their importance to you, personally; in the other column, rank their importance to the teachers who grade your papers. Use #1 for most important through #7 for least important.

Importance to:	You	Teachers
1. Clarity		
2. Originality		
3. Grammar		
4. Organization		
5. Exploration		
6. Fluency		
7. Content		

Appendix H. Interview Guide—Students/Instructor Interview

Student retrospective interview prompts

General questions

1. What is your idea of good writing and of a good writer?
2. Do you think you are a good writer in English? And in Korean?
3. Do you usually enjoy writing in Korean? And in English?
4. What kinds of problems do you have when writing?
5. Have you ever received instruction in how to write in Korean? And in English?
6. What did your instructor correct or comment about your Korean writing? and about your English writing?

Specific questions

1. Have you done any kind of planning before starting to write?
2. Do you usually plan?
3. Do you always know ahead what you are going to write about?
4. Do you think planning ahead is a useful strategy?
5. Do you ever write outlines before writing?
6. After having written your essay, do you think you have followed your initial plan?
7. Apart from planning some ideas, is there anything else you plan?
8. Do you ever bear in mind who is going to read your essay, that is, your reader?
9. Have you had any kind of problem while writing? What was the main one?
10. What do you usually do when you are running out of ideas while composing? Why?
11. In this particular point (to be pointed) you stopped writing. Do you remember why?
12. Do you often stop writing while composing? And what do you do then?
13. Do you think in Korean or English while writing? Is it good to do so?
14. How do you think an essay should be organized?
15. What should each paragraph have? and the introduction? and the conclusion ?
16. Have you revised your essay? Do you always do so?
17. How do you usually revise your essays?
18. Do you think this is what you should do?
19. When did you decide your essay was finished?

Teacher interview prompts

Attitudes to teaching writing

1. Could you describe the approach to teaching essay writing that you usually use when teaching EFL students?
2. What do you think is the biggest problem for EFL students when they try to write essays?

Approach and attitudes to giving feedback

1. How helpful do you think teacher written feedback is for improving students' writing?
2. What do you think is your main role when you respond in writing to a student's draft?
3. What do you think is your main role when you respond to a student's completed writing?
4. Do you think that teacher feedback is more helpful on a draft during the writing process or on completed writing? Why do you think so?

Appendix I. Excerpts of interview transcripts translated from Korean into English

1. Jung-ah

1) 내가 주장하고자 하는 것을 계획할 때, 나는 내가 입장을 선택해야 한다는 것을 알았어요. 나는 이것을 내가 읽을 때 생각했고, 나는 가능한 한 많은 것을 주는데 동의할 것이라고 알았어요. 그래서, 그 때, 내 생각은 내 입장를 지지하기 위해 가능한 한 생각을 찾는 것이었어요. 즉, 나는 각 단락에서 상세한 흐름을 찾으려 했어요. 그리고 나서 나는 내 주장을 지지할 요점을 찾아야 했어요. 나는 결론에 내 견해를 다시 썼어요.

When I was planning my argument, I knew that I had to choose a stance. I thought about this when I was reading, and I knew I was going to agree with giving as much input as possible. So at that time, my ideas were to find any possible ideas to support my position. That is, I tried to find out the detailed flow of the ideas within each paragraph. Then I just had to find out the points to support my argument. I restated my view in the conclusion.

2) 본론에서, 난 내 입장을 말하기로 되어 있어요. 그래서, 내 첫 문장을 읽었어요. 내 에세이에 예를 가지고 있다고 생각했어요. 내가 더 많은 예가 필요하는 것이 예요. 난 thesis 주장과 주제 문장이 내 주요 아이디어를 지지할 정도로 충분히 강하다고 생각을 생각했어요.

In the body paragraph, I was supposed to report my position. So, I read my first sentence reads... I thought I have examples in my essay. It's that I need more examples. I thought my thesis argument and topic sentence are strong enough to support my main idea.

3) 나의 다음 요점이 내가 이미 말한 요점과 일관되기를 원했기 때문이 예요. 하지만, 내가 다음 요점을 만들어 내기위해 다룰 수 없었던 많은 정보가 있어요. 그래서, 내 생각을 분명히 하기 위해 간결하게 요약했어요. 그래서 난 다음 요점을 빨리, 논리적으로 만들어 냈어요.

Because I wanted my next point to be coherent with the points I've already stated above. But there was so much information that I couldn't handle for generating the next point. Therefore, I summarized the written content concisely in order to clarify my thoughts so that I could generate the next point quickly and logically.

4) 실수를 볼 수 없기 때문에 (그것을 쓴 후에) 수정하지 않아요.즉, 몇일 동안 그것을 그대로 두어요. 그렇지 않으면, 난 부정확한 것을 읽어요. 하지만 난 알아차릴 수가 없어요. 아마도, 내가 여전히 마음속으로 쓴 아이디어를 가지고 있기 때문에 ...난 약간의 거리가 필요해요. 그러므로 나중에 수정한다면, 그러면 난 실수를 볼 것이예요. 언젠가 내가 바꿀 많은 것을 보아요. 예를 들면, 수업에서, 우린 친구들과 교환해요. 몇일 후에, 교실에서 에세이를 얻을 때, 그리고 며칠 후에, 에세이를 되돌려 받을 때, 난 내가 바꿀 것이 있다는 것을 알아차려요....또는 다르게 써야 했다면, 특히 새로운 아이디어 또는 변화하는 내용...

I don't usually revise it (right after writing it) because I don't see the mistakes. This is, I need to leave it for a couple of days...otherwise I may read incorrect things but I don't notice them. May it is because I still have the ideas I have written in mind...so I need some distance...Thus, if I revise it after some time, then I see those mistakes...some days I see a lot of things I change them...For example, this class in the English class, we swapped essay with classmates and after two or more days, when I got the essay with classmates and after two or more days, when I got the essay back I realized there were many things I would change...or should have written differently, especially in terms of new ideas or changing content.

2. Su-min

1) 소개가 에세이에 포함되어 질 것을 위한 preview이고 결론 단락이 입장의 요약이라서 무엇을 포함 해야 할 지를 알고, 처음 계획에서 상세히 가지 않기로 했어요. 난, 본론 단락의 첫 단락을 끝냈을 때 본론 단락을 위한 실질 적인 계획을 했어요. 왜냐하면, 그것은 내가 문제에 관해 더 철저히 생각 할 필요할 때였어요.

Since the introduction was a preview for what was going to be included in the essay and the concluding paragraph is summaries of the positions so I think I know what to include, I decided that I would not go into details at the initial planning. I did some substantial planning for the body paragraphs only when I finished the first paragraph of body paragraphs because that's when I needed to think more thoroughly about the issue.

2) 난 본론 단락에 대해 생각하기 위해 오랫동안 멈추었어요. 입장을 취하기가 어려워요. 난 내가 많은 생각을 가지고 있다고 생각했어요. 어느 입장을 취해야 할 지, 어떻게 내 주장을 발전시켜야 할 지 결정 할 수가 없었어요

I stopped for a long time to think about my body paragraph. It's difficult for me to take a side...I guess I had a lot of thoughts and I just couldn't decide which side to take and how I should develop my argument.

3) 본론 단락의 첫 문장에서...그건 내 단락의 주제 문장이에요. 세번째 단락을 위해, 난 두번째 문장 안에서 내가 동의한 것을 언급했어요....하지만, 내가 썼을 때, 이 단락을 위해서 주제 문장을 쓸 것이라고 나 자신에게 말하지 않았어요. 내 마음 속에, 난 이 개념이 없어요. 내가 이것을 하는데 조건화 되어 있다고 생각했어요.

In the first sentence of the body paragraph ...that is the topic sentence for my paragraphs. For the third paragraph, I stated what I agreed with in the second sentence...But when I was writing, I did not tell myself that I was going to write a "topic sentence" for this paragraph. In my mind, I did not have this notion. I guessed that I have been conditioned to do that.

4) 국어사용하는 것은 영어 단어를 복구하는데, 개념적인 정보를 빨리 형성하는 데 쉬어요. 그렇지 않으면, 영어로 단어를 찾는 데 오랜 기간이 걸려요. 그리고, 대부분 시간, 내가 영어로 발견한 단어가 내 의도된 의미를 간결히 표현할 수 있을 지를 확신 못해요.

Using Korean is easy for me to retrieve English words and formulate conceptual information quickly. Otherwise, it takes longer time for me to search for a word in English. And, most of the time I am not sure the word I found in English could express my intended meaning precisely.

6) ...모든 것이 일관되지 않아요. 그 단어가 여기에 맞지 않다고 생각했어요. 그것을 여기에서 사용하는 것이 올바르다고 생각하지 않아요. 그것은 변화되어야 만 해요.

[E]verything was not cohesive. I thought that the word did not fit here. I did not think it is right to use it here. I thought that it should be changed.

7) 이전 문장에 문법적 결함이 있다고 생각했어요. 텍스트를 결합하는 것이 더 낫다고 생각했어요. 하지만, ...복잡한 문장. 올바르지 않아요. 그것이 정확해요.

...I thought that there is grammatical deviance in the previous sentence. I thought that I had better combine the text. But ...a complex sentence. Well, that's not right. Right. That's correct.

3. Jin-ju

1) Prompt을 읽었을 때, 놀라지 않았어요...주제에 관해 내 의견을 표현하도록 요청된 다는 것을 알아요. 내 outlining에 많은 시간을 보냈어요. 내 계획에 세 개의 중요 단어를 사용했어요, 그리고 어떤 나의 입장이 이 주제에 관한 것인지, 어떻게 내가 나의 주장을 발전시킬지를 생각했어요. 난, 단락 안에서 아이디어 조직하는 법, 어떻게 내가 나의 단락을 연결시키는 가를 생각했어요. 심지어는 어떻게 단락을 시작해야 하나를 생각했어요...내가 첫 문장에 관해 오랜 시간이 걸린 첫 단락 처럼....

I was not surprised when I read the prompt... I knew that I would be asked to express my opinions regarding this topic. I spent a lot of time on my outlining... I used three key words for my written outline, and I thought about what my position was regarding this topic and how I was going to develop my argument... I thought about how to organize ideas within a paragraph and how I should connect my paragraphs. I even thought about how I should begin my paragraphs...like the first paragraph, I spent long time thinking about the first sentence.

2) 내가 단락을 써야 할 때 어려움에 직면하고, 특히 네번째 단락, 하지만, 생각하는 것만큼 어렵지 않았어요. 비록 몇몇 문장에 만족하지 않을 지라도, 난 함께 모으려 했어요.

I thought I might encounter difficulties when I had to write my paragraphs, particularly the fourth paragraph, but it's not as hard as I thought... Although I was not happy with some sentences, I managed to pull through anyway.

3) 난 모든 단락을 위한 주제 문장을 가져요. 왜냐하면, 그것이 내가 말하기를 원했던 것으로 독자의 관심을 모은 다고 생각해요.하지만, 난 보통 주제 문장을 단락의 처음에 두어요. 예를 들면, 세 번째

단락에서 난 정확히 내 입장을 다시 말했어요, 첫 문장으로...내 아이디어를 나에게 더 확신 있게, 그리고 합리적이게...

I have topic sentence for every paragraph for I think that will orient the readers to what I wanted to say. But I usually put my topic sentence at the beginning of the paragraph. For example, in the third paragraph, I restated my position explicitly, in the first sentence...to makes my ideas more convincing and reasonable to me.

4) 세번째 단락에서, 난 반복적으로 내 아이디어를 언급했어요. 이것은 나를 한 단락에서 또 다른 단락으로 움직이게 도와주었어요.

[i]n the third paragraph, I stated my ideas repeatedly, and this helped me to move from one paragraph to another.

5) 문법을 가지고 그것은 독해의 문제예요. 실수를 인식하는 그리고 결정하지 않는: 지금 난 이것에 관심을 둘 거예요. 실수가 오는...

[w]ith grammar it is more a matter of reading and suddenly "perceiving" errors and not of deciding: now I will pay attention to this or that...errors just come out.

6) 마음속에서 당황스러울 때 국어로 생각했어요. 마음속에서 떠다니는 아이디어. 난 그것들을 쓰려고 노력했어요. 국어로 생각하면서...내가 많은 것을 말하여 할 때...하지만, 영어로 논리적으로 표현할 수가 없었어요. ...국어로 생각했어요.국어로 분명히 생각하는 것이 영어 작문을 방해하지 않아요. 왜냐하면, 국어에서 영어로 바꾸고...난 아이디어를 가지고 ...그것을 내가 상응되는 것을 발견하는 한 단어로 놓아요.

I often thought in Korean when I was...stumbled in my mind, idea floated around in my mind and I tried to catch and write them down. Thinking in Korean...When I tried to say a lot of things...but I could not express myself logically in English, Well...I thought in Korean...I did think...No...clearly thinking in Korean did not interfere with my English writing, because ...I could convert Korean think into English...I had my ideas...then I could put them in words as soon as I found the equivalents.

7) 우선 국어로 생각하고, 그리고 나서 영어로 번역해요. 국어를 가지고 하는 것이 더 쉬어요. 국어로 생각할 때, 영어를 가지고, 내 아이디어가 매우 느려요. 그래서, 영어를 가지고 생각하기를 시작하는 것이 힘이 들어요. 생각하고, 번역하고, 그리고 동시에 나는 내가 쓰는 아이디어를 가지고 적절한 아이디어, 적절한 단어를 선택했어요.

I think Korean first and then translate into English. Because I think with my Korean is easier. When I think in Korean, with English language, my idea is a very slow. So, it's hard for me to start thinking with English... I think and I translate and at the same time I choose the appropriate ideas, appropriate words with the idea I write.

4. Min-jung

1) 첫 문장이 나에게 특히 어려워요...왜냐하면, 영어로 직접적으로 이 단락의 중요 요점을 말해야 하는 것을 의미하는 ... 그리고 나서 이 진술에 지지를 주는 방법을 사용해야하기 때문에...

I think the first sentence was particularly hard for me...because in English you have to use the method which means that you have to state in a straightforward manner the most important point of this paragraph, and then you give support for this statement.

2) 난 보통 페이지 반을 썼어요... 왜냐하면, 만약 내가 덜 쓰면, 그녀는 이 에세이가 무엇이지를 이해할 수 없어요. 그리고 충분히 상세함을 포함하지 않으면, 그녀가 그것을 이해 못해요...그래서 난 언제나 더 써요.

I usually wrote one and a half pages... for I thought if I wrote less, she might not be able to understand what this essay was about. And if I don't include enough details, she might not understand it...so I always wrote more

3) 단락에 첫 문장은 주제 문장이고, 그것은 에세이의 중요 포인트예요. 예를 들면, 두 번째 단락에 첫 문장은 주제 문장,내가 동의한 다고 표현하는. 세 번째 단락을 위한 주제 문장을 가지고 있지 않다고 생각해요. 왜냐하면, 세 번째 단락이 내가 이번 단락에서 논의한 것을 계속했기 때문이에요. 나는 두 번째와 세 번째 단락을 함께 놓았어요. 하지만, 너무 오래 걸렸어요. 그래서 그 것을 있는 그대로 두었어요.

The first sentence in the paragraph is topic sentence and it is the key point of the essay. For example the first sentence in the second paragraph is the topic sentence, which expresses what I agree with. I think I did not have a topic sentence for the third paragraph because the third paragraph continued what I have discussed in the previous paragraph. I wanted to put the second and the third paragraph together, but it would have been too long, so I decided leave it that way.

4) 두 번째 단락에 연결이 있어요. 난 두 단어 "different from, but"을 다음 단락을 위해 사용했어요. prompt에 따라 내가 쓰도록 요청된 것을 따라 나의 위치를 직접 설명했어요

I think there is a link in the second paragraph...I used those two words "different from," but for the next paragraph, I stated my position directly following what I was requested to write according to the prompt.

5) 문법에 주의해요, 3인칭, 시제, 실수를 만든다는 것이 부끄러워요. 아마도 덜 관심을 두는 것은 스펠링...어떤 것이 명확하다는 것을 확실히...구조...다른 면이 있어요...그러나 모르겠어요.

...I pay attention to grammar, third person final –s...a lot's ...tenses...what a shame if I make such mistakes!...perhaps what I pay less attention to is to spelling...also make sure things are clear...well structures...and that's it...perhaps there are other aspects...but I don't know.

5. Jung-min

1) 난 단지 prompt를 따랐어요. 즉, 우선 2개의 단락을 쓰고, 다음 단락에서, 내 의견을 쓰고, 그리고 나서, 내 주장을 발전시키기 위해 3 단락을 가질 것이예요.

I only had to follow the prompt...that is, first, I will write two body paragraphs and in the next paragraph, I could write my position, and then I will have three paragraphs to develop my argument.

2) 내가 쓸 때, 3번째 요점을 생각하지 않았어요. 첫번째 요점을 끝냈을 때, 두번째 요점을...우선, 두개의 요점이 비슷해서, 난 내 경험을 기억했어요. 사실상 두개의 요점이 다르다는 것을 알아차렸어요. 그래서, 이 두 요점이 별개로 다른 단락에서 발전되어야 한다는 것을 결정했어요. 결론을 쓸 때 세 번째 요점을 생각했어요. 두 개의 요점이 충분하지 않다고 생각해서, 다시 돌아가 세번째 요점을 덧붙이기 위해...

At the time I was writing, I had not thought about the third point. After I finished my first point, I thought about my second point... At first, I thought these two points were similar, but then I remembered my experience ...I realized these two points were, in fact, different, so I decided that these two points should be separately developed in different paragraphs... I only thought about the third point when I was writing my conclusions... I felt that two points were not enough, so I decided to go back to add the third point.

3) 나는 첫 두 단락을 위한 주제 문장을 쓰는 것을 생각하지 않았어요. 아마도, 첫 두단락이 잘 조직되어있지 않았기 때문이예요. 나는 어떻게 내가 나의 첫 문장 또는 주제 문장을 써야하는 지를 생각하지 않았어요....하지만 다음 단락에서....나는 주장을 가졌어요. 나는 분명히 나의 단락을 조직하기 위해 주제 문장을 쓰는 것에 생각했어요.

I did not really think writing a topic sentence for the first two paragraphs. Maybe it's because the first two paragraphs were less organized...I did not really think about how I should write my first sentence or a topic sentence...but in the following paragraphs ...I had arguments...I clearly thought about writing a topic sentence to organize my paragraph.

4) 나는 연결단어를 사용하는 것에 관해 생각했어요 하지만, 잘 했다고 생각하지 않았어요.난, 언제나 이것을 하는 데 문제를 가지고 있어요. 나는 언제나 first, second, third를 사용했어요. 그것이 너무 형식적이라고 생각했어요. 이 때, 난 이 연결 단어 사용을 피하기를 결정했어요... 대신에, 난 세번째 단락에서 another을 사용했고, 네 번째 단락에 still another을 사용했어요.

I thought about using linking words, but I don't think that I have done it well. I have always had problem in doing this...I have always used words like first, second, third, etc. I thought that they were too formulaic... So this time I decided to avoid using these linking words...Instead, I used "another" in the third paragraph and "still another" in the fourth paragraph.

5) 멈춰서 막힐 때, 국어로 몇몇 아이디어를 생각하고 발전시키고...난 상상력을 사용하고 내가 전체 모습을 조직하는 새로운 상황을 구성해요. 난 생각의 자연스런 흐름을 조직해요. 난 초점을

맞추기를 원해요. 이미지에 근거로 영어로 써요. 국어로 이미지를 표현하고, 그리고 영어로 번역해요.

When I paused and got stuck, I thought and developed some ideas in Korean and then...to translate the ideas into English. When I thought in Korean, I had a natural flow of thinking, Ummm...I could use my imagination and construct new situation in which I could organize the whole picture. Well...Images could float freely while I was thinking in Korean. I could pick up whichever image I wanted to focus on. At times...I wrote in English based upon the images...at times, I was expressing the images in Korean and then translating into English.

6. Su-kyung

1) 첫 단락이 부드러웠어요. format을 따랐어요: 주제가 무엇인지...하지만 내 의견에 관해 쓰는 데 오랜 시간이 걸렸어요. 진보는 부드럽지 않았어요. 세번째 단락에서, 내 경험에 관해 말하는 것을 끝낸 후에 난 오랜 시간 동안 막혔어요. ..이 아이디어가 올바른지 생각하고, 어떻게 내가 더 지지적인 문장을 써야하는 지를 생각해요.

My first paragraph was pretty smooth, you can follow a format: what the topic is ...but it took me a long time to write about my own opinion and the process was not smooth at all. In my third paragraph, after I finished talking about my own experience, I got stuck for a long time...I was thinking whether my ideas are logical and how I should write more supportive sentences.

2) 직접 주제와 거래해야 하는지. 소개를 가지고 시작해야 하는 궁금해요. 우리는 우리 자신의 의견에 관해 말하기로 되어 있지 않아요. 그래서, 주제 문장에 관해 쓰는 것에 관해 생각하지 않았어요. 내가 주제 문장에 쓰는 것에 관해 생각했다는 의견을 나타내야 하는 것은 세번째 단락이었어요.

I wonder whether I should start with an introduction or deal with the topic straightaway...we are not supposed to talk about our own opinion, so I did not think about writing a topic sentence. It was in the third paragraph when I had to present my own opinion that I thought about writing a topic sentence.

3) 내 에세이가 일관성이 부족하다고 생각한다. 예를 들면, 세 번째 단락에서 나의 경험의 두 종류를 언급했을 때, 난 단지 이 예문을 생각했다. 그래서 그것은 왜 내가 이 두 문장을 쓰기 전에 단락 안에서 말한 이유에요. 나는 예를 연결하기 위해 어떤 것을 써야 했어요. 하지만 그것을 하는 것을 실패했어요. 내가 변이를 매우 부드럽게 만들지 않았다고 생각해요.

I think that essay lacks cohesion. For example, in the third paragraph, when I mentioned two kinds of my experience, I could only think about these examples so that's why I stated that in my paragraph, but before writing these two sentences, I should have written something to connect the examples, but I failed to do that... I think that I had not made the transition very smooth.